DRUM BEATS FROM THE RAIN FOREST:

Leadership Development in the Àyàn Family of Drummers in Southwest Nigeria

- A Grounded Theory

(Short Title: 'Drum Beats')

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By

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ABSTRACT

'Láìsí ìlù kòsí ìlú' (Without the drum, there is no town)

In some age-old, pastoral towns and villages of south-western Nigeria, reside familial generational homesteads with a peculiarity that distinguishes them from the Yorùbá ethnic group they belong. The lineage is the Àyàn family. Their uniqueness is the talking drum. The life of the Àyàn revolves around the talking drum – from birth through development to death. A symbolic culture (Winkler, 2010; Omojola, 2010; Olusegun, 2015) accentuated by learning (Olaniyan and Olatunji, 2014), an apex of their developmental existence is the rise to leadership position of the 'master' (or lead) drummer (Bankole et al, 1975).

A challenge is that the Àyàn leadership development method is generally informal, unstructured and undocumented. The end point of this research is a formal documentation of this leadership development style in a manner that can be applied to leadership practice. In achieving this objective, the investigation juxtaposes this unexplored, unconventional process with formal, distinctive academic models of leadership towards an academic construct of the Àyàn leadership development method.

This interpretivist research emphasises the wealth of individual perceptions of respective realities (Potter, 1996 cited in Nightingale and Cromby, 2002). The thesis used grounded theory to academically understand how Àyàns develop their leaders. From the interviews, the research revealed that Àyàns prepare leadership by employing the interconnected pillars of learning, ambiguity, transactional leadership, transformational leadership, symbolic leadership and mentoring.

The Àyàns expressed themselves as a group that willingly embraces the ambiguous as an avenue to learn. For example, they believe leaders are born and made. They aver that Àyàn was both male and female; both divinity and humanity; worshiped and yet not worshiped. The study also revealed that training the next generation of drummers involves periods of apprenticeship where there are rewards for doing well and vice versa. This transactional approach is balanced by the transformational methods of role modelling, inspiring and encouraging the trainee. There is a natural segue into the mentor-protégé relationship wherein the former takes responsibility for the growth, development and improvement of the latter. Lastly, drum symbolism is evident in Àyàn leadership development wherein the instrument is variously viewed as a god, an angel, a living being and the embodiment of Àyàn himself/herself.

The end point of the investigation was an academic explanation of the unstructured leadership development process of the Àyàn family. The result of this effort was a model that emerged out of the findings. The model revealed (6) development pillars founded on respective theories of leadership – learning, ambiguity, transactional, transformational, symbolic and mentoring.

The development of the doctoral practitioner and action research were integrated as reflective pauses, poetry and vignettes in the body of the research. These were textual expressions of the multiple voices, perceptions and paradigms that constantly and continuously impacted the lived realities of the researcher in the course of the study.

The study was not carried out in isolation from the professional world, as the researcher was able to integrate these concepts into the workplace. The first point was the need for a strong core of values ('the drum') around which organisational culture, understanding and behaviours would revolve - much like the Àyàns and their instrument. The institution upon which the findings were applied is an educational establishment that caters for the first eleven years of the child. It was founded in 1962. As the Àyàns focus on the drum and the training of the next generation of lead drummers for sustainability, the organisation, as a parallel, focuses on the child and the development of the teaching staff for organisational sustainability. To this end, the school built its set of values around the acronym-phrase, 'L.E.A.R.N. the Child':-

Listen (to the child);

Empathise (with the child);

Appreciate (the child);

Read and write (with the child);

Nurture (the child)

Just as the Àyàns teach leadership from childhood through the drum, this institution focuses on the child's learning development facilitated by the continuous training, improvement and advancement of the teaching staff, to become experts in childhood learning. Full stakeholder (especially parents' and staff) support was achieved through the adoption of a congruent approach that addressed respective crucial concerns i.e. focusing on developing the child (addressing parents concerns) and the learning provider (addressing teacher concerns).

By resolutely concentrating on what matters to their longevity, Àyàn's drums just might continue beating in perpetuity.

DEDICATION

Lovingly and thankfully dedicated to my Mother, **Victoria Arínọlá Àjáyí (Nẹ́e Kọ́láwọlé)**

(July 4, 1930 – October 18, 2017)

(C.F. Mott College, University of Liverpool, 1958)

"This is just the beginning …**THANK YOU**!"

ACKNOWLEDGMENT

"It takes a whole village to raise a child" (Nigerian Proverb)

The permitted word count cannot accommodate everyone that should be acknowledged. I remain thankful for every support, motivation and encouragement received on this highly engaging journey. This research would not have been 'raised' without you.

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CHAPTER 1 – INTRODUCTION AND BACKGROUND

1.1 THE PURPOSE OF STUDY (RESEARCH PROBLEM)

In the ancient, rustic towns and villages of south-western Nigeria, reside familial generational homesteads with a peculiarity that distinguishes them from the Yorùbá ethnic group which they belong. The lineage is the Àyàn family. Their uniqueness is the talking drum. The life of the Àyàn revolves around the talking drum – from birth through development to death. A symbolic culture (Winkler, 2010; Omojola, 2010; Olusegun, 2015) accentuated by learning (Olaniyan and Olatunji, 2014), an apex of their developmental existence is the rise to leadership position of the 'master' (or lead) drummer (Bankole et al, 1975). However, their approach to leadership development is generally informal, unstructured and undocumented. This study juxtaposes the unexplored, unconventional leadership development process of the Àyàn family with formal, distinctive academic models of leadership towards building a structured, scholastic, empirical explanation of the Àyàn leadership method.

Like the human body, leadership metamorphoses with time (Kohl, 2010). By deduction, leadership theories and definitions also change and shift with the passage of time. Indeed, from the multiplication of leadership theories over decades, various leadership models have emerged (Northouse, 2015) some in direct conflict with others (Yukl, 1999). However, this time-sensitive permutation is not the case with the Àyàn family, who have sustained their leadership development approach for centuries. Theirs is a culture that grooms leaders for continuity within wider family and communal settings. Thus, while formal leadership theories and definitions constantly evolve and sometimes conflict over time, the Àyàn's method of developing leaders has retained its essence for hundreds of years.

The purpose of this research is to academically illustrate the development of leaders within the Àyàn family. As stated, their approach to leadership preparation is, for the most part, oral, informal and unstructured. This ambiguous conceptualisation of training their leaders is positioned against selected academic leadership theories to generate a scholarly explanation of the Àyàn phenomenon. Therefore, the research 'stands on the shoulders' of leadership theories to describe how the Àyàns develop their leaders. The study also attempts to unearth why their nonconformist approach has successfully defied time, society and related dynamics. It may be the discovery of a leadership 'fountain of youth', which is a neotenic (Bennis and Thomas, 2004) leadership model that remains relevant, regardless of the epoch and the

environment.

In an extensive discussion of leadership theories and models, Northouse (2015) outlined thirteen leadership models viz.: trait, skills, behavioural, situational, path-goal, leader-member exchange, transformational, authentic, servant, adaptive, psychodynamic, ethical and team models - some of which are discussed in Chapter 2. He also introduced emerging leadership discourses around gender and culture. The effort was to evaluate leadership studies over the past decades till the present. He sought to explore, explain and evaluate the concept of leadership. From his analysis, one understands that leadership theories have also experienced their own rebirths and transformations as their respective propounders and researchers created more knowledge. It is therefore evident that**,** with the progression of time, leadership evolves with the researcher and environment (Schein, 1985; Conger, 1998; Jarvis, 1999; Kohl, 2010; Panetta and Obama, 2012). A common undercurrent of leadership research is the emphasis on the endurance and stability of organisations (or functioning units) that are 'built to last' (Collins and Porras, 2004) irrespective of time and environmental fluidity (Bourne, 2008). On this basis, one can deduce that a hallmark of effective leadership is the building of an enduring organisation. This appears to be what the Àyàns have done effortlessly for centuries**,** without formal structures**,** as they have been developing**;** and they continue to develop leaders within families and communities across time and space, nations and societies, faiths and religions, political and social affiliations. Àyàn leadership grooming is without a formal education or learning framework. To the uninitiated, their leadership training process appears loosely intuitive – an inexplicable spontaneity – which, though, executed by different individuals in diverse locations, almost always yields similar results in the trainees.

1.2 THE RATIONALE FOR THE STUDY

Despite their legendary adeptness on the 'talking drum' (Bankole et al., 1975), Àyàn studies have typically focused on music and musicology (ibid, 1975); music and language (Ong, 1977); music and religion (Adegbite, 1988); communication and language (Ajayi, 1990 and Villepastour, 2010); culture, language, communication and music (Gaines, 1996); culture, society and religion (De Silva, 2006); music, religion and (cross) culture (Villepastour, 2009) and communication (Zemp and Soro, 2010 and Harlow, 2010). However, there remains an academic opportunity in the literature connecting them to a leadership method that withstands the progress and dynamism of time and environment - a research effort that explains and

vindicates their polysemous, inchoate and spontaneous leadership training design. This research is therefore a relatively uncharted area that provides richness for academic investigation. Drum Beats attempts to initiate discussions into this unexplored territory.

In studying the Àyàn culture and how they develop their leaders, their informal, unstructured approach is explained from the perspective of formal, academic leadership models. This perspective gives a scholastically structured explanation to the amorphous Àyàn approach to leadership preparation. The result of this effort was a model that emerged out of the findings that elucidated a leadership development framework with its apparent predilection for continuity, adaptability and flexibility – all of which are relevant to contemporary leadership studies (Cohen and Bennis, 1961; Zaccaro et al, 1991; Parry, 1999; Winkler, 2010 and Northouse, 2015). Their leadership method seemingly defies environmental crises and change - precipitated by wars, slavery, colonialism, advent of western religion and education, etc. – and their overall impact on the political, economic and social structure (Akintoye, 1971; Oguntomisin, 1981; Akinjogbin, 1998 and Ojo, 2005). It is a leadership ontogeny that has endured and evolved, relatively 'undefiled', for centuries.

The enduring life approach of the Àyàn leads to, and appears to be caused by effective (family) leadership which remains true to a tradition that has been passed down for centuries. The symbolic linchpin of the Àyàn culture is the talking drum. This symbol has been sustained from an indeterminable inception right through the aeons of their existence until today. Aside from the centrality of the talking drum as a symbol of culture, education, information, ceremony, religion and tradition (Bankole et al, 1975; Adegbite, 1988; De Silva, 2006; Villepastour, 2009; Villepastour, 2010 and Omojola, 2010), the instrument is also bequeathed from one generation to the next – from fathers to sons (Bankole et al, 1975; Adegbite, 1988; Omojola, 2010). It is therefore not unusual to see drums that are hundreds of years old with some Àyàns today. In turn, these present-day Àyàns expect to pass their talking drums to their own children. The Àyàn culture is an interesting paradox – strong enough to retain its core and flexible enough to evolve with times and environments. It is within this malleable cultural framework that the Àyàns develop their own leaders – from birth to adulthood. Therefore the focus of the study goes beyond the Àyàn culture to investigating their technique in creating leaders. It is this leadership preparation method that is compared with more formal leadership theories towards building a formal academic framework that clarifies Àyàn leadership development.

To bring these two strains (i.e. Àyàn and Leadership) together, one finds that, despite the generation of multiple theories around leadership, none has been able to birth a single theory that cuts through the dynamism of time and the discreteness of cultures, traditions, religions and nationalities. As stated, there are leadership models that stand in apparent conflict with others e.g. transactional versus transformational theories (Bass, 1990; Hartog, Muijen and Koopman, 1997). The place of Drum Beats in the research space is to create an academic understanding of the 'non-academic' approach of the Àyàns in leadership preparation. This 'academic understanding' is eventually expressed as a model founded on existing leadership theories (see Figure 1 below). To illustrate, just as one utilises the understanding of aviation science to comprehend how aeroplanes 'defy' gravity, this study employs the tool of existing leadership theories to understand and explain the uninvestigated, unstructured style of the Àyàns in leadership education.

1.3 THE HISTORICAL AND CONTEMPORARY CONTEXTS OF THE STUDY

Yorùbá mythology proclaims 'Àyàn' (*Àyàn Àgálú* or *Àyàn'gálú*) as the god of drummers (Bankole et al, 1975). Connectedly, 'Àyàn' is also the name of a family of drummers located in south-west Nigeria (Thieme, 1970; Omojola, 2010). Family members – regardless of gender - typically incorporate the name of the deity into their own (Banham, Gibbs and Osofisan, n.d.) such as Àyàntunde (*Àyàn* returns), Àyànleke (*Àyàn* is victorious/overcomes) and Àyànyemi (*Àyàn* is good for me) (Omojola, 2010).By extension Àyàn is also regarded as the guardian spirit for drummers all over the world.

The family is native to the south-west region that comprises six (6) states - Lagos, Ogun, Oyo, Osun, Ondo and Ekiti. Of these, the Àyàns have their roots in three (3) states - Oyo, Osun and (to a lesser degree) Ogun. At present, Àyàns have relocated to areas, regions, countries and continents far beyond their origin. Notwithstanding the impact of the usually moderating effects of culture, globalisation and contemporary education, the family (easily numbering hundreds of thousands across the world) has been able to maintain its foundational legacy of drumming for centuries. This patrilineal heritage assumes that males will follow in the steps of their (fore)fathers and become proficient in playing the talking drum (Akinola, 2014) with dedicated commitment to training and preparing the next generation of leaders within their families and communities (Olaniyan and Olatunji, 2014). Whether or not the young trainee

eventually becomes a leader, he goes through leadership training and preparation. This is because as he gets older, he would, in turn, be expected to shape the younger ones just as he was prepared. Although the artistry appears confined to males, it is no longer unusual to see female master drummers.

'Láìsí ìlù kòsí ìlú' (Without the drum, there is no town)

Through oral history, we learn that Àyàn was as ubiquitous as the different drums he made. From his '*gúdúgúdú',* he heralded the arrival of the king; to his '*bàtá',* the people danced; with his *'ìyâ'lù'* and'*àdàmọ̀',* he spoke and with the *'ōmèlè'* he improvised. He was the quintessential '*ā*m*úlŭdùn'* - literally '*the one who makes the town or village sweet*'; transliterally – '*the entertainer*'. The pleasurable platform of Àyàn's drumming disguised the discipline and dexterity demanded of his proficiency. Thus, many viewed him as unserious and irrelevant. The disrespect for Àyàn came to a head when he was wrongfully vilified and accused of an infraction that necessitated his banishment from the towns and villages. In anger, Àyàn leaves taking with him, his large repertoire of drums. After his departure, the entire area was bereft of joy, singing and dancing; children became sick; the crops withered and the land refused to produce. The elders consulted the oracle, which told them that the exit of Àyàn – the *ā*m*úlŭdùn* - was responsible for the problems encountered. The one who makes the land 'sweet' had departed and the land can no longer be sweet. To reverse this situation, Àyàn had to be recalled. Emissaries were sent to Àyàn to plead with him to return with his sweetness to the land and people. Àyàn is appeased; he returns, not without his drums, and the land's beauty is restored. From then on, the vilified figure became an image of transcendental respect and reverence.

Another facet of history (Bankole et al., 1975) presents Àyàn as a female musician who lived in Ọyọ́, south-west Nigeria. All the important drums in Ọyọ́land were present to perform in a palace competition. All drums - except Àyàn. Just before the ceremony commences, there was a heavy rainfall that destroyed all drums present. Àyàn arrives just after the heavy downpour and plays to the delight of the king, who is so pleased that he invites her to live in the palace as a drummer. This may be a pointer to why today's Yorùbá drummers often bear titles that connect their heritage and profession to royalty. Such appellations include, Otun onilu Alaafin (the right hand king drummer), Eketa onilu Alaafin (the third king drummer), etc. (Euba, 1990 cited in Olukole, 2010).

Despite these conflicting notions around the gender and legend of Àyàn, it is necessary to state that these apparent controversies do not affect the essence of the study, which dwells more on scholastically describing their approach to leadership development and less on actual history.

There are different types of drums and drum families including but not limited to: Àdàmọ̀, Adàmọ̀ràn (which 'replies' the) Ìyáàlù Bàtá, Àgèrè (for Ògún Festival or Orò Festival), Ágúdaá, Àpàlà, Apèsè, Apọ́nrán, Àrò, Bàtá, Bẹ̀mbẹ́, Dùndún, Gẹ̀lẹ̀dẹ, Gúdúgúdú, Ìjọ̀dún, Ìṣáájú, Ìyáàlù Bàtá, Ìyáàlù Dùndún, Iyaalu Gángan, Kànàngó, Kànrán, Keríkerì, Kòsó (the only drum played alone), Ọ̀gbẹ̀hìn, Omele Abo (female omele - low pitch), Omele Ako (male omele - high pitch), Omele Kúdi (mid pitch), Omele Mẹ́ta (The Three Omeles), Sákárà and Sẹ̀kẹ̀rẹ.

The learner may focus on the drum family played by his fathers, for example the dùndún. This individual then progresses through all the instruments in the dùndún drum family before 'graduating' to the Ìyáàlù Dùndún ('mother of dùndún drums') preparatory to becoming the lead or master drummer.

Researcher's First Contact with an Àyàn Family Member

It was the first theatrical performance she would attend. She was thirteen, in company of her friends – all wondering what the evening would have in store.

The stage opens and a young man in the Yorùbá traditional attire emerges. On his left side hung a drum with two sides – one facing the front and the other, the back. With a curved stick he hit the front drum face. It would have been a normal percussion session but for the sounds the drum was making. She recognised that the drum appeared to be 'talking' in her language. It was confusing yet intriguing and interesting – how can a drum speak so eloquently? Of all the artistes during the show, he was the only one who never spoke or sang with his mouth. Everything he had to say or sing was through the drum. At the end of the show, all the excited teens rushed for autographs. She was the first to make a beeline for the 'talking drummer' and he quietly signs off as *'Àyànṣínà'* – meaning *Àyàn* has opened the way or granted access. She wondered what or who *Àyàn* was or meant. From that encounter was sown the seed for future research.

About two (2) decades after meeting the paradoxically silent but symbolically vocal *Àyànṣínà,* the researcher decides to take up learning a musical instrument. The talking drum was her first choice. Although her teacher is not an Àyàn, she discovers that he grew up with the Àyàns. From then on, classes were not just about the talking drum but also about the talking drummers. Increasing knowledge about the family and how they prepared the next generations for leadership only intensified an intellectual curiosity that would ultimately be formalised into an academic inquiry.

Researcher's First Interview with an Àyàn Family Member

From the way he held the talking drum close to his heart; to the pride in his voice and the tears in his eyes, it was clear that this researcher had innocuously and inadvertently entered the '*sanctum sanctorum'* of this participant's tradition. He held in his arms, the revered '*àdàmọ̀*' – one of the better-known drums in the vast talking drum family – an hourglass shaped drum whose pitch and tone can be regulated to mimic the prosody of human speech. Different types of talking drums are of particular importance to the Yorùbás due to the tonality of their language. Skilled players are able to mimic full texts of speeches spoken in the language. Right before her, was a titled chief, a leader in the Àyàn community. Like his progenitor, he is also an *Āmúlǔdùn* ('the lead entertainer' or 'the one that makes the town sweet'). He is a direct descendant of Àyàn and the first son of the eighth (recorded) generation of a patrilineal history of skilled lead drummers. The talking drum, in his determined grasp, had been in his family for over 425 years, passed down from his fathers. Another intending buyer had offered him $10,000 and – like all prior offers – he refused. Not that the money could not be put into good use but he was resolute against disrespecting his heritage for what he termed, 'a few coins'. His fathers never failed him and he would not 'fail his son' – he said, as he pointed to his 23 year old first son who sat a few feet away from us. As proficient as his father, the young man is being prepared to lead the next generation of a persistent heritage of the culture and practice of drumming.

In all these, the preparation for leadership is largely oral, aural and informal. The research effort will therefore create a definitive academic description of an ostensibly unregulated, unorganized leadership development approach. The eventual construct is an explicit representation of significant portions of reality as perceived by living actors (Wegner and

Goldin, 1999 cited in Krogstie, Sindre and Jørgensen, 2006). The structure is critical in explaining the complex human design (ibid, 2006) activities involved in tutoring the master drummer.

1.4 THE SCOPE OF STUDY

The scope of the study is the Àyàns of south-west Nigeria. Being a patrilineal culture, with inheritance (largely drums) passed down to sons, only adult male talking drummers represented the population of the research universe. The location of study is south-west Nigeria - the region native to the Àyàns. The study emphasis was on talking drummers who were still in the drumming profession. Non-drumming Àyàns and female Àyàns were excluded from the population.

Thirty respondents were selected from Àyàn enclaves in Lagos (south-west Nigeria). They were all adult (above 21 years old) male professional talking drummers that were born and grew up in the Àyàn native homesteads. There were thirty structured interviews – a sample size that is considered large for a qualitative interpretivist research but adequate for a grounded theory study (Creswell, 2007 and Suzuki et al., 2007).

From this relatively homogenous cluster, research saturation was reached around the 12th respondent. Notwithstanding this, the interviews continued until the 30th respondent because this (saturation) fact manifested in hindsight (after interviews had been concluded). In addition, with the significantly more diverse age demographic and slightly more diverse location demographic, after the 12th respondent, some new finding was still anticipated until interviews were completed. The interviews, each averaging an hour in length, were carried out over a two week period with translating (done by the researcher) averaging an additional three hours per interview.

On the other hand, the leadership models discussed were restricted to great man, situational, leader-member exchange, participative, psychodynamic, authentic, transactional and transformational models. These eight models of leadership cut across the main theories of leadership from the 1900s till date (Northouse, 2015). This was therefore considered adequate for the purpose of the research.

1.5 THEORETICAL FRAMEWORK AND RESEARCH APPROACH

In carrying out this research, the investigator studied, on the one hand, the Àyàn culture as it relates to the development of their leaders. This aspect drew largely from previous research by Bankole et al (1975), Adegbite (1988), Olaniyan (2008), Olaniyan and Olatunji (2010), Olaniyan (2011) and Olusoji (2013). On the other hand, she reviewed a number of leadership theories viz. great man, situational, leader-member exchange, participative, psychodynamic, authentic, transactional and transformational models. These drew from previous studies such as Yukl (1989), Bass and Avolio (1994), Graen and Uhl-Bien (1995), Chemers (2000), Cooper et al (2005), Somech (2005), Chen and Tjosvold (2006), Winkler (2010), Hoffman et al (2011), Mujani et al. (2012),Tyssen et al (2013), Avolio et al (2009), Wilkesmann (2013) and Northouse (2015). The result of this academic blend was the Àyàn leadership model – a framework created from the didactic understanding of Àyàn leadership development vis-à-vis existing leadership theories. The overall research approach is pictorially presented in Figure 1 below.

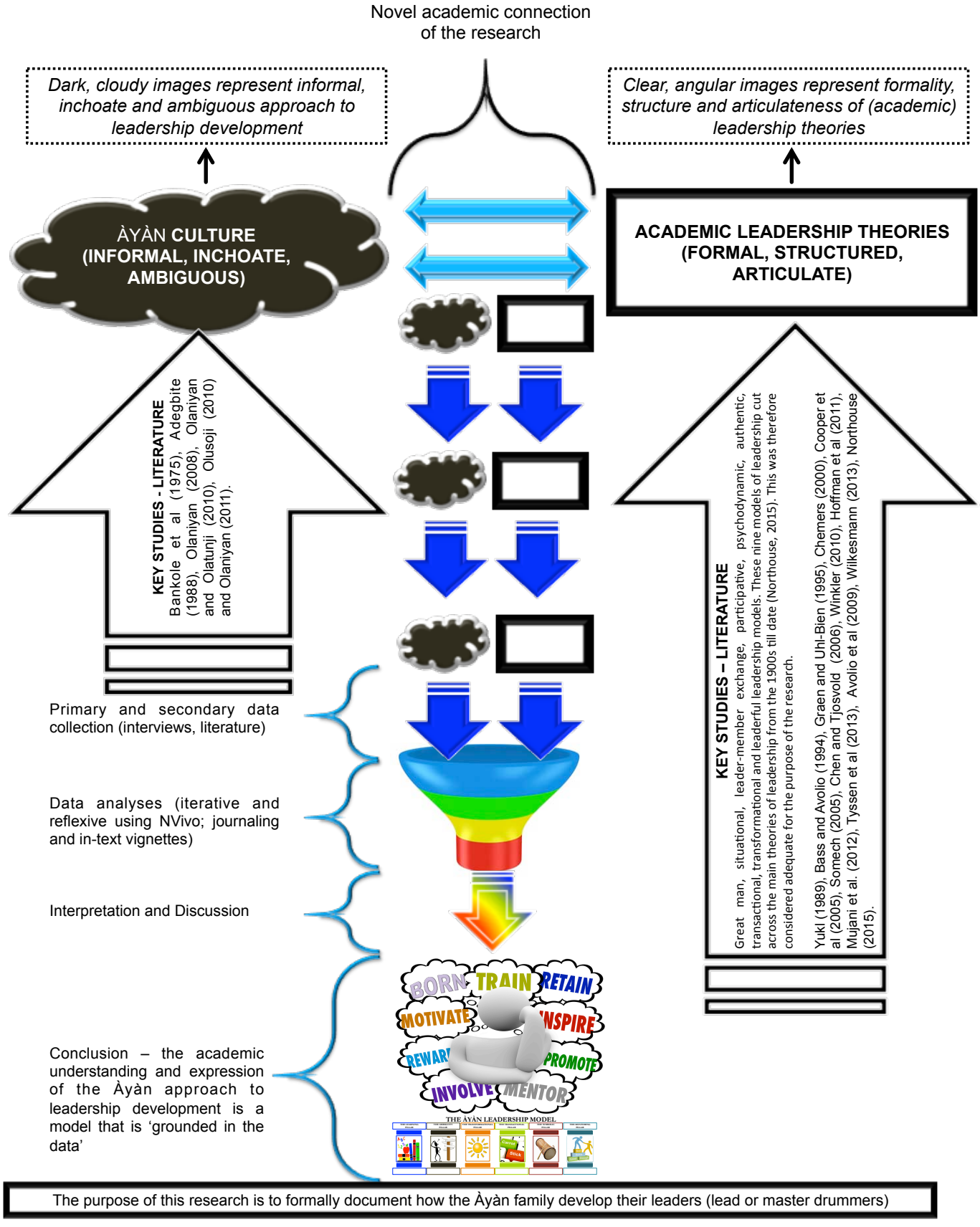


Figure 1 – A pictorial image of the study

Images

Funnel - https://www.google.com/search?q=funnel&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjG-ofO6jJAhXFtBQKHQxOAXUQ_AUIBygB&biw=1366&bih=614#imgrc=2Yx3u_RDO0ZgMM%3A

Leadership Model – See Chapters 4 and 5

1.6 METHODOLOGY

The researcher chooses or creates the right methodology or approach for an inquiry process. The eventual methodology is therefore most important for rigour and relevance (Abawi, 2012). In asking the right questions about what comprises valid knowledge and how to obtain it (epistemology) to determining what constitutes reality or truth and how we can understand existence (ontology) (Raddon, 2010), this investigation tends towards the interpretivist end of the research continuum. This is because the research focuses on the richness of individual paradigms and perceptions of their respective realities (Potter, 1996 cited in Nightingale & Cromby, 2002); how these realities fit with the theoretical base and attendant social impact of the research (Ajayi, 2013). The preferred research methodology is thus as much a factor of researcher predilection as the subject of study. Thus beyond the ontological and epistemological debates about what is true and how truth is figured out, there exists a space in the argument for what the research calls for. The standard (positivist) approach would be 'badly adapted' to Drum Beats due to its indefinite, unstructured context (Law, 2004) of the study. Thus, it is not so much a problem with the approach but what the study demands (ibid, 2004). Drum Beats does not seek to prove or invalidate existing models or theory. The emphasis is to create a 'bottom-up', academic description built from or 'grounded' in the lived-world (Cope, 2005 and Bringer, 2006) of the Àyàns. Grounded theory is the methodology that provides the strategies to create learning in previously unexplored or underexplored areas (Byrne, 2001). This makes it appropriate for a neoteric topic as the Drum Beats research.

1.7 DATA COLLECTION AND ANALYSES

Research data was collected through interviews in Àyàn enclaves. The interviews were carried out in Yorùbá language - the native language of the respondents. This guaranteed ease of expression and openness in communication. The interview questions explored cultural phenomena through the lived experiences of individuals within the defined culture (Cruz and Higginbottom, 2013). Thirty (30) participants were selected from the south-western region of Nigeria where the Àyàn Dynasty originated. This number of respondents agrees with studies by Creswell, (2007) and Suzuki et al., (2007). All 30 respondents selected were originally from, and largely grew up in the Àyàn homelands in Ọyọ́ and Ọ̀ṣun States (south-west Nigeria). All those selected had either travelled to other countries to perform or had close relationship with Àyàns who had travelled out or both. Recording media were audio recording and textual journaling which metamorphosed into research vignettes and reflections. The audio

recordings were all translated directly by the researcher.

To ensure academic rigour in grounding, the data was analysed using NVivo - Computer Aided Qualitative Data Analysis Software (CAQDAS) - and a preferred tool for structured interview analyses in grounded theory studies (Bringer, 2006, Hutchison et al, 2010, Urquhart et al, 2009). NVivo helped in organising and evaluating the data for respective coding levels. This also helped in ensuring an audit trail for the research. The use of CAQDAS does not imply that the platform does all the work – the researcher is still integral to the research analyses through asking questions, recording and translating responses and deciding what to code (Bringer, 2006). From the analyses of the data, certain research findings were articulated in the final chapters which culminated into the Àyàn leadership model in Chapter 4.

1.8 LIMITATIONS OF STUDY AND AVENUES FOR FURTHER RESEARCH

Inherent unwieldiness

The purpose of this study was to scholastically document the leadership development approach of the Àyàn family. The inquiry was a curious mix of research into formal leadership theories on the one hand and the study of a traditional culture - incorporating its development of leaders – on the other hand. The aspect of culture also embodied tangential concepts like music, religion, history, literature, society and learning. To minimise potential ambiguities and unwieldiness, the inquirer consciously and concertedly ensured emerging concepts and contexts expressed in the investigation remained relevant and connected to the research purpose.

Location

South-west Nigeria comprises six of the thirty-six states in Nigeria. The six states are Lagos, Ogun, Oyo, Osun, Ondo and Ekiti. The Àyàns are mostly natives of Oyo, Osun and Ogun states but many have relocated to Lagos - the commercial (and previous political) capital of Nigeria - due to its fast growth and attendant opportunities. The study was restricted to Lagos-based Àyàns. The moderating effect on this limitation is the fact that all the respondents grew up in native Àyàn hometowns of Oyo, Osun and Ogun - before relocating to Lagos. Thus, their recollection of growing up in the Àyàn culture was still appropriate for the research.

Age of respondents

Emerging from this was the limitation of not being able to speak to older generation of professional drumming Àyàns (seventy years old and above) who are mostly based outside Lagos. These older Àyàns may have additional recollections and perceptions that their relatively younger counterparts do not have. The effect of this limitation to the conclusion of the research may be significant to the extent of creating sufficient room for additional research into this novel subject.

Number of leadership theories discussed

Another limitation is the number of leadership theories that were considered. As stated, eight leadership models were discussed. The restriction to this number was to avoid research unwieldiness. Furthermore, theories not considered are either represented within the selected eight in one form or the other (e.g. great man theory represented in trait theory - Northouse, 2015) and/or their exclusion does not impact significantly on the outcome of the research.

Replicability of research

This research limitation is intrinsic to qualitative studies. Since qualitative research occurs within social settings, replication is extremely difficult (Wiersma, 2000) if not impossible. Drum Beats was carried out with Lagos-based, Àyàn natives who were professional drummers aged between 23 years and 59 years. Replicating this research to deliver similar outcomes could be an Augean task even if all the demographic dynamics were in place. Although this limitation could be moderated by sample homogeneity, it also gives room for additional research into this topic

Language and communication

Language and communication were hampered by the bi-lingual nature of the study. Whilst the main study was written in English language, the interviews were conducted and data was collected in Yorùbá language (specifically the Ogbomoso dialect from Oyo State). This was to facilitate deeper expressions from the respondents. Although significant effort was made to translate directly from Yorùbá to English, certain linguistic nuances and expressions may have been lost in translation. To moderate this critical limitation, the inquirer sought additional

clarification where unclear expressions were used (leading to storytelling by respondents and even lengthier interviews). The researcher also ensured that expressions that were reiterated by (at least) more than one interviewee were given deeper explanations to capture the intent of the respondent. An example of such expressions was a reference to the drum as having 'one heart' – emphasising teamwork, unity of purpose, honesty to and respect for the individual. All these were articulated in the research field notes recorded in NVivo. The researcher's approach (e.g. search for deeper explanations) in managing these limitations diminished its impact on the outcome of the study.

Homogeneity of research sample

Although this factor moderated few of the other limitations, it was also an impediment. The data collection objective was more about the depth and richness of the experiences of the Àyàns - to better understand their culture and leadership development. This may have caused the early research saturation point where additional interviews beyond a certain point (twelfth respondent), did not yield any new significant learning. In this case, the breadth of responses may have been sacrificed for depth, thereby creating avenues for additional research with a more heterogeneous sample (e.g. female drummers, non-drumming Àyàns, etc.). In the researcher's opinion, the overall effect of this was minimal to the purpose of the study.

Paucity of data and limited research

Due to the significant paucity of data relating to the Àyàns (demographics, actual population size, locations, etc.), the actual population universe was not determinable. The limitedness of available research about the Àyàns (beyond Oyo and Osun States) also restricted access to academic information about the family. In addition to the fact that the homogeneity of research sample could have also moderated the effect of this limitation on research outcome, the cost of defining actual numbers would outweigh any research benefit.

Data collection measure

Data was collected through structured interviews. There was little academic support for the structure of the interviews because of the novel nature of this research. The researcher had to adopt an iterative approach during the interview process. This 'back and forth' further lengthened the process and resulted in the addition of more questions even after some

interviews had been concluded. This iteration is not unusual in grounded theory research (Backman and Kyngäs, 1999, Pounder, 2002; McGhee, Marland and Atkinson, 2007 and Wagner, Lukassen and Mahlendorf, 2010). This limitation had minimal effect on actual findings and outcome.

Self-reported data

Following from the above, the research interviews are self-reported and hardly independently verified. In other words, the researcher had to take what was said in interviews at face value. The challenge is that self-reported data can be biased and lead to conflicting data. Self reported data can suffer from selective memory, mixing up of information, wrongly attributing an event, exaggerating an occurrence and seeking to create a specific pre-planned impression with the interviewer. What would have been a moderate to high impact of this limitation on research outcome was moderated by either a comparison of responses wherever there was a conflict or additional questioning to clarify conflicting responses.

The research output is an academic description of Àyàn leadership development. The purpose of a descriptive construct is to summarise what happened through the condensing of big data into smaller, more useful nuggets of information (Dr. Michael Wu cited in Bertolucci, 2013). Other possible constructs for further research are the predictive and prescriptive structures. Predictive structuring facilitates multi-probabilistic forecasting whilst prescriptive structuring goes beyond the first two by recommending courses of action and likely concomitant results of each decision so that the decision-maker can decide and act (ibid., 2013).

Access and cultural bias

The study required access to a particular group of people which the researcher was not part of. To remove the limitation / denial of access, one had to gain access through a trusted go between whom, though not an Àyàn, grew up amongst them. This access also helped to minimise inherent cultural bias of respondents.

On a more positive note, most, if not all, of the above limitations create veritable avenues for additional research. For example, more in-depth studies can be carried out in situ (viz.: Oyo, Ogun, Osun States). Additional research is possible with much older Àyàns (seventy years old and above) to additionally document Àyàn history. More leadership studies can be carried out in comparison against theories not discussed or mentioned. As Drum Beats focused on leadership, additional inquiries can be made regarding teamwork, team building and team break-up and transitioning (as team members leave a team to form their own teams)₇: tenable learning models drawn from their training approach and gender studies – women's perception in a male-dominated profession. Although Drum Beats worked with a relatively homogenous sample, additional studies involving more diverse members of the family (e.g. non-drumming Àyàns and female Àyàns) are also feasible. Lastly, the research objective was an academic understanding of a leadership development approach using the grounded theory process. The result of this effort was the model that emerged out of the findings. The applicability of this model to other similar communities is an avenue for future research.

1.9 SIGNIFICANT CONTRIBUTION TO KNOWLEDGE AND PRACTICE

As simple as the phrase, 'significant contribution" appears, there is no definitive consensus regarding its meaning (Cray, 2014). It engenders ideas of either creating something new or establishing some niche or refining an existing design, structure or concept (ibid, 2014). Therefore, what may be significant to one may be irrelevant to another. To manage this research challenge, 'significant contribution' can be created from identified gaps in saturated research areas (ibid, 2014). Within this context, Drum Beats research seeks to scholastically describe leadership development of the Àyàn family using formal leadership theories – a largely underexplored connection.

Secondly, despite the discreteness of theories within leadership studies, some of which are discussed in Chapter 2, we find that the lifestyle of the Àyàns cuts across (what looks like) dichotomous leadership theories. Although Pounder (2008b) had explained 'full-range leadership' as the approach that encompasses an array of styles ranging over both transformational and transactional, the Àyàns have enriched the term to encapsulate virtually the entire gamut of leadership theories known to researchers. They 'rise to the occasion' (ibid, 2008) applying distinct approaches as the context demands – seemingly intuitively. Therefore, one sees the Àyàns displaying transactional and transformational styles seamlessly. The

exposition of the seemingly non-conscious applications of broad spectra of leadership methodologies also represents additional creation to knowledge in empirical terms. This is because we see the Àyàns adapting not an 'either-or' but a 'both-and' methodology in developing their leaders – a concept that moves beyond academic novelty to creating veritable avenues for further research into the subject. The Àyàn leadership model – resulting from this study - unearths and reconciles identified conflicts.

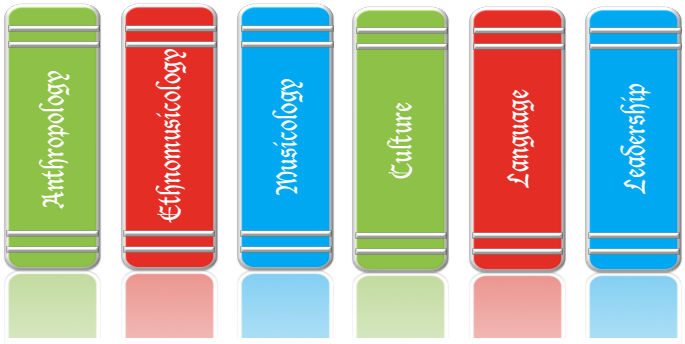
In summary, Drum Beats is a descriptive type of knowledge because it didactically describes social phenomena (Simon, 2011).

Can the Àyàns' informal approach to leadership development be formally documented for academic acceptance and practical application?

CHAPTER 2 – LITERATURE REVIEW

0.0 REFLECTING – THE DEVELOPMENT OF THE DOCTORAL PRACTITIONER

- *Where exactly does literature review start and where does it end in research?*
- *Could this segment just be a pre-defined construct for an activity that is expected to run through the entire research process?*
- *How will the researcher avoid turning this into an exercise at just getting as many articles as possible, merely to satisfy the 'academic hunger' of a reviewer or slake the 'rigour thirst' of a supervisor?*
- *It's been months now and it appears that the review of the literature may never truly be well articulated – she keeps getting back to it – fine-tuning and refining; canceling and adjusting - an unending cycle of learning.*
- *Many questions but one singular fact – learning will never cease just as a thesis will never be perfect in itself.*



BUILDING BLOCKS OF THE CHAPTER

From the foundational contexts of anthropology, ethnomusicology and musicology;
To the core contexts of the people and culture.
With this foundation, we look at the Ayan culture, Ayan leadership development and a synthesis of both key branches of this research

Figure 2 – Building segments of the literature review

(A) FOUNDATIONAL ACADEMIC CONTEXT

2.1 Reviewing Anthropology; Ethnomusicology; Musicology)

According to the American Anthropological Association, anthropology is the study of what makes us human. Anthropologists take a broad approach to understanding the many different aspects of the human experience (termed, 'holism'). Anthropologists consider the past, through archaeology, to see how human groups lived hundreds or thousands of years ago and what was important to them. They consider what makes up biological bodies, genetics, bones, diet, and health. Anthropologists also compare humans with other animals – to define commonalities and distinguishing factors. Although nearly all humans need the same things to survive, like food, water, and companionship, the ways people meet these needs can be very different. Anthropologists also try to understand how people interact in social relationships (for example with families and friends). They look at the different ways people dress and communicate in different societies. Anthropologists sometimes use these comparisons to understand their own society. Many anthropologists work in their own societies looking at economics, health, education, law, and policy, etc. The four anthropologic subfields cover archaeology (studying human culture by analyzing the objects people have made, their bodies, bones, environment) space and time; biological anthropology (understanding how humans adapt to different environments, what causes disease and early death, and how humans evolved from other animals); cultural anthropology (exploring how people in different places live and understand the world around them; linguistic anthropology (studies the many ways people communicate and relate across the globe).

From the above analyses, Drum Beats research broaches more on the cultural and linguistic (culture, language, communication of the Àyàn family) and less on the archaeological and biological. Whilst not being inherently anthropological in emphasis, the research employs the anthropological to better understand, from multiple academic perspectives, how the Àyàns develop their leaders.

According to the Society for Ethnomusicology, ethnomusicology is described as the study of music with its cultural context (http://www.ethnomusicology.org). Ethnomusicologists approach music as a social process in order to understand not only *what* music is but *why* it is: what music means to its practitioners and audiences, and how those meanings are conveyed. Ethnomusicology is highly interdisciplinary. Individuals working in the field may

have training in music, cultural anthropology, folklore, performance studies, dance, cultural studies, gender studies, race or ethnic studies, area studies, or other fields in the humanities and social sciences. Yet all ethnomusicologists share a coherent foundation in the following approaches and methods:

- Taking a global approach to music (regardless of area of origin, style, or genre).
- Understanding music as social practice (viewing music as a human activity that is shaped by its cultural context).
- Engaging in ethnographic fieldwork (participating in and observing the music being studied, frequently gaining facility in another music tradition as a performer or theorist), and historical research.

Hall (2008) opines that although leadership and music are two topics that are rarely mentioned together, their all-inclusive, riveting, and heterogeneous nature affords a learning framework for the student to understand leadership concepts. Music influences all cultures, regardless of age, gender, race, religion or socioeconomic background. It has the capacity to reflect trends, norms and attitudes of society. The fusion of lyrics, instruments, performances creates countless interpretations by each respective listener. This fundamental complexity of music shows a similarity to the complex nature of leadership. An even greater affinity than their complicated nature is that both leadership and music have a tremendous ability to influence.

According to the American Musicology Society, musicology literally means "the study of music," encompassing all aspects of music in all cultures and all historical periods. In practice, musicology includes a wide variety of methods of studying music as a scholarly endeavor; although the study of music performance is an important facet of musicology, music performance itself is a different area of study.

Musicology embraces the many different ways of studying music: as part of history (analogous to art history); organised by chronological era or period ("the Renaissance"); nation or region (African music, South Asian music); musical style ("art music,""popular music"); the people involved (composers, performers, audiences); the performance forces involved (symphony orchestra, soloists); as part of society (sociology or anthropology of music); with respect to its structure (music theory, music analysis); with respect to how it functions as art (music aesthetics, philosophy of music); with respect to how it is perceived (music perception and

cognition); with respect to the means of performance (the study of musical instruments, acoustics, physiology of voice)

Whilst neither being centrally musicological nor ethno-musicological, this inquiry alludes to related concepts, as it studies the history, culture and instrument of the Àyàn ethnic group, towards generating an academic understanding of their approach to leadership development.

(B) THE PEOPLE AND CULTURE

2.2 African Context; The Yorùbá; The Àyàn Culture

Nketia (1974)

Over a thousand languages and cultures can be isolated within the distinct social organisations and diverse kinship systems on the African continent. Nevertheless, common threads can be found within the over- whelming variability of this huge, rich continent (Traditional African Music, *artsites.ucsc.edu/igama/2%20-%20Encyclopedia/e.../C%20.../01_Chapter1.pdf*).

According to Nketia (1974), the African continent is culturally heterogeneous. North Africa (Algeria, Egypt, Morocco, Libya, Tunisia and northern parts of Mauritania and Sudan) is inhabited by societies whose languages and cultures are very closely related to those of the Arab world of the Middle East whilst the southern parts (Botswana, Lesotho, Malawi, Namibia, South Africa and Zimbabwe) have native and settler populations from Europe. In the other parts of Africa (largely East and West Africa), there are African societies whose musical cultures not only have their historical roots in Africa, but which also form a network of distinct yet related traditions which overlap in certain aspects of style, practice, usage and share universal features of internal pattern, basic procedure and contextual similarities. These related musical traditions constitute a family distinct from the rest of the world. These diversities, across over 700 distinct languages, are reflected in the music practiced in the respective societies where each society practices its own variant. Thus, as one speaks of the Yorùbá (Nigeria) variety of African music, there is also the Akan (Ghana, Ivory Coast), the Ewe (Ghana, Togo), the Senufo (Ivory Coast, Mali, Burkina Faso), the Nyamwezi (Tanzania) varieties and so on.

In traditional African societies, music making is generally organised as a social event – communal and family gatherings, games, rites of passage, formal and informal ceremonies and festivals, child training, harvests, funerals, coronations, palace entertainment, etc. Music may be a voluntary activity or an obligation imposed by one's membership in a social group. Such a group may be a group of people who trace their ancestry back to the same person -

like the Àyàn of Nigeria - or based on broader societal of age, sex, interest, or occupation classification - like the Hausa of Nigeria and the Wolof of Senegal and Gambia.

Across the continent, the recruitment of musicians is based on the availability of specialists for established roles and positions within the society. Where a musical band clusters around a musician who initiates it, the problem of recruitment does not arise. In other cases, however, a musician of the highest calibre will have to be encouraged to join the group through admiration and respect that is shown for his ability or through the size of his share of gifts that are given to the group. In some musical cultures, drummers are always given a greater share of anything that a performing group gets, since the success of a performance depends so much on them. Similarly socio-musical groups as warrior or hunters' associations, have the problem of ensuring that there are musical specialists among them to take up vital roles. Individual members who achieve reputations as lead singers or instrumentalists are encouraged to remain with the group. Where membership of the group is not voluntary, a musician has no choice but to provide the service that he alone can give. Cases have been noted in Ghana in which musicians who are not members of socio-musical groups play regularly for such groups by invitation.

Membership can also be based on kinship or territory. A given household may be made responsible for maintaining a particular musical tradition or for supplying a musician for a specific band. For example in Dagomba (Ghana), the son of every player of the hourglass drum is expected to become a drummer. The daughter of a drummer is released from this obligation, but she must send a son to replace her when she has one. If she brings forth only daughters, one of them must marry a drummer, so that the descent line of drummers may continue. In such cases, recruitment is almost automatic, except that musical ability is a selective factor within the descent group in determining performance roles. Although the transmission of roles from father to son is quite prevalent in some musical cultures it may be due to convenient arrangement. For example, among the Ankole of Uganda, the king's praise singers are young men recruited from the sons of the prominent men in the kingdom. Besides their musical duties, they also amuse the king by wrestling and follow him when he goes hunting.

Another recruitment mode is the residence factor that usually correlates with the established residential patterns of descent groups. For example, a village inhabited by particular leading musician may take charge of specific royal musical instruments and their music. Most of the musicians of the court of the Asantehene (king of Ashanti) for example, do not live in Kumasi,

the capital – they live in villages and towns around Kumasi. Similarly, the principal musicians of the court of the Ankole of Uganda are recruited from the Koki district from among those who have learnt to play the flute of the Baganda of Uganda.

Regarding training, musical specialists are required for group leadership and for performance in different contexts. There is therefore need for a type of institutional arrangement that enables musicians to acquire their technical training or that provides them with the sources of their artistic experience. This challenge is hardly approached in a formal, systematic manner. Traditional instruction is not generally organised on a formal, institutional basis; for it is believed that natural endowment and a person's ability to develop on his own are essentially what is needed. This endowment could include innate knowledge. According to the Akan (Ghana), "one does not teach the blacksmith's son his father's trade. If he knows it, then it is God Who taught him."

In the Ethiopian church, apart from the formal training of *debteras* (professional musicians and teachers) with its long Christian tradition, the principle everywhere else seems to be that of learning and social experience. Exposure to musical situations and participation are emphasised more than formal teaching. The organisation of traditional music in social life enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part.

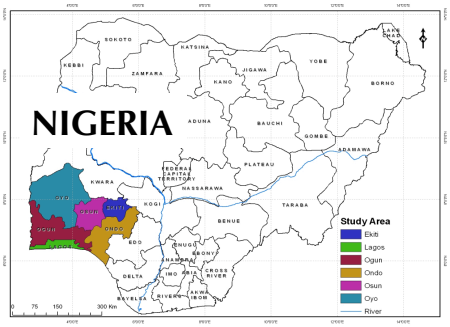
Learning music from infancy is also typical across the continent – the African mother sings to her child, she dances to rhythmic sounds whilst carrying the child, when old enough he join in songs, as soon as he can control his arm, he starts tapping rhythms, possibly on a toy drum, he participates in children's games and stories incorporating songs. This enables him to learn to sing in the style of his culture, just as he learns to speak its language. Attendance in public ceremonies further develops the child and provides fodder for even imitative performance. Instruction is unsystematic and largely unorganised. The learners rely on their own eyes, ears, and memory, and acquire their own technique of learning.

This early learning approach is familiar to the Akan of Ghana and the Chopi of eastern Africa, where xylophonists are trained from age seven. The Chopi father takes his seven or eight year old boy, seats him between his knees while he plays. The boy will hold the two beaters with his arms, well flexed and pliant, while the father clasps his hands over his son's and continues to play in the usual way. This gives the child the feel of the instrument, so that after a few

months he can play any note and learn to play simple runs and rhythms. Similarly the Akan child (of Ghana) who is destined to become a player of talking drum, for instance, is helped by the master drummer, who taps the rhythm on his shoulder blade for him to get the motor feeling involved. From rhythms, he is taught appropriate sentences or nonsense syllables which convey the same sort of rhythm.

Among the Baganda (Uganda), it was customary for anyone who aspired to be a flutist in the royal ensemble to be in attendance at the palace from ten to twelve years of age until he learns to play the instrument and has listened to the ensemble for several years. These young musicians-in-training lived in the palace with the older musicians, who were usually their fathers or relatives. After the period of exposure and training, a young musician, deemed acceptable by the older musicians, was introduced to the king and sworn in as a royal musician.

Africa – images shows the location of Nigeria in the continent
Source - http://kellisafricatrip.blogspot.com/2010/10/where-is-nigeria-africa.html)



Nigeria - image shows the location of the Yorùbá within the country
Source - Faleyimu and Agbeja, 2012

Moving from continental discourse to the Yorùbá, Omojola (2012) discusses a people comprising many semi-autonomous ethnic groups in south-western Nigeria, parts of Benin Republic and Togo. In Nigeria, Yorùbá ethnicities include the Èkìtì, Ìjẹ̀ṣà, Ẹ̀gbádò, Ọ̀yọ́ and Ìjẹ̀bú, to mention just a few. Yorùbá descendants also live in parts of the Americas and the Caribbean, notably in Brazil and Cuba – a result of the slave trade that took place between the sixteenth and the nineteenth centuries. Members of all the various Yorùbá groups speak a variant or a dialect of the Yorùbá language, believe in a common ancestry and share a common traditional religion. Although human occupation of Yorùbá territories in Nigeria dates to the fourth century BC, the roots of Yorùbá identity are grounded in the ninth century, in the kingdom of Ilé-Ifẹ̀, the place now generally regarded as the ancestral home of all Yorùbá. The first king to rule Ilé-Ifẹ̀ was Odùduwà. Ọ̀rányán, one of his descendants, is believed to have founded the kingdom of Ọ̀yọ́ in the mid-fourteenth century. The Ọ̀yọ́ kingdom emerged as the most powerful of all Yorùbá kingdoms in the seventeenth and eighteenth centuries (Omojola, 2012).

According to Johnson (1921), the Yorùbá nation was at one time very prosperous, and powerful, but there is probably no other group on this earth more torn and wasted by internal dissensions, tribal jealousies, and fratricidal feuds, a state of things which unhappily continues to the present. The Yorùbá, in general, love independence, possess a feeling of superiority over all others, a keen commercial spirit, indefatigable enterprise, a quality of being never able to admit or consent to a defeat as finally settling a question upon which their mind is bent. In particular Yorùbá subcultures, the Ìjèbús display a dogged perseverance and determination; the Ẹ̀gbás easily and quickly adapt to new ideas; the Ìjẹ̀ṣàs and Èkìtìs possess marvellous amounts of physical strength, remarkable docility and simplicity of manners, and love of home; the Ọ̀yọ́s are remarkably shrewd, intelligent, very diplomatic, cautious almost to timidity, provokingly conservative, and withal very masterful. The whole people are imbued with a deep religious spirit, reverential in manners, showing deference to superiors and respect to age, where they have not been corrupted by contrary foreign intercourse; ingrained politeness is part and parcel of the Yorùbá nature.

Omojola (2012) avers that music remains a powerful symbol of the Yorùbá identity. Of the various aspects of Yorùbá music, it is drumming that has been discussed most extensively in the academic literature. Ethnomusicological interest in Yorùbá drum music was part of a general wave of inquisitiveness of early visitors to the continent – missionaries, colonial officers and anthropologists, inclusive. In 1923, Captain Sutherland Rattray stated that, "there is hardly any other West African art or custom that has aroused more widespread wonder and curiosity, nor any concerning which such almost universal misconception still prevails, as that connected with the wonderful West African Drum Language".

We now review the drumming culture of the Àyàns from the lenses of previous research. Being a grounded theory, the literature will be weighed against interview responses for similarity or otherwise.

2.2.1 (Re) Discovering The Àyàns (History, Culture, Language And Drums)

Even though I scattered them to the far corners of the earth, they'll remember me in the faraway places. They'll keep the story alive in their children (Zechariah 10: 6-9)

The Àyàn Dynasty is a family of drummers that have been around for centuries. Originally from and situated in the south-western (Yorùbá) region of Nigeria, family members have

spread round the country and all over the world. Research into this drumming family and their musical instruments (various categories of percussion instruments) have emphasised, communication (Zemp and Soro, 2010 and Harlow, 2010); communication and language (Villepastour, 2010); culture, language, communication and music (Gaines, 1996); culture, society and religion (De Silva, 2006); music and language (Ong, 1977); music and musicology (Bankole et al., 1975); music and religion (Adegbite, 1988); music, religion and (cross) culture (Villepastour, 2009).

A life approach which accounts for their resilience and a buoyancy that has defied environmental *(political, cultural, economic, social, religious, legal, etc.)* factors. It depicts a robustness, which embraces increasing dynamism and inherent complexities. The Àyàn story is an interesting paradox – strong enough to retain its core, and flexible enough to evolve with times and environments. For example, notwithstanding, the long-standing acrimonious history of the relationship between traditional religions, Islam and Christianity in Africa (Turaki, 2007), the Àyàn culture has transcended even these three major religions in the region – its spirit remains resolute and unchanging. Wherever the Àyàns go - close to or far from their origins - whatever they become, they are not to, and hardly do they, forget their heritage.

As highlighted in the first chapter, Collins and Porras, (2004) studied organisations that were 'built to last in an attempt to explain the reasons why institutions endure. Rosenzweig (2007) countered that the analyses of these organisations could be due to the 'halo effect' – a concept that criticises pseudoscientific tendencies employed in the explanation of enduring business and leadership performance. However, the long abiding history of the Àyàns, under the direction of the lead (also known as master) drummers and their *Ààrẹ Ìlù* (President of Drummers), directly oppugns this latter argument. 'Drum Beats' therefore studies the life of the Àyàns, juxtaposing this to contemporary leadership theories, towards creating a formal academic explanation of the Àyàn leadership development construct. To the extent that organisations are defined as groups of people working interdependently towards a purpose (McShane and Von Glinow, 2010), the Àyàn family can be viewed as an 'organisation' of sorts with team members who are subordinates to team leaders, who, in turn, are managed by the President of Drummers, who reports to a council of elders. Their 'customers' include their audience, royalty and society (Bankole et al, 1975). Therefore as an 'organisation' that has endured for centuries, the Àyàns possess intrinsic learning for scholastic description.

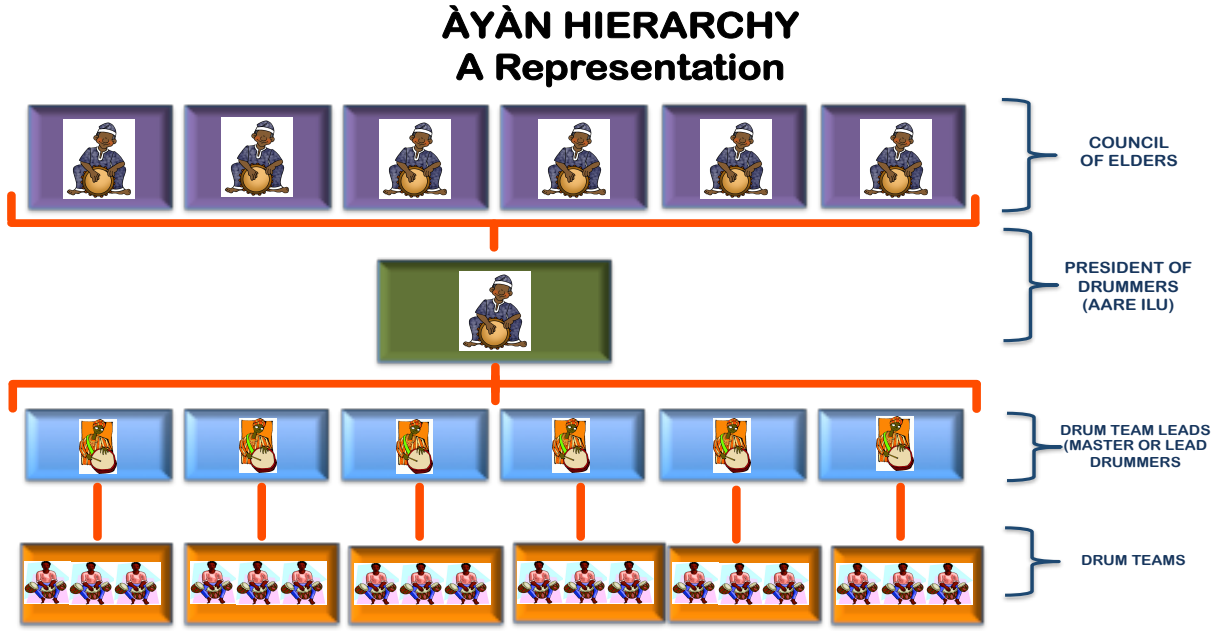


Figure 3 – A pictorial representation of the Àyàn hierarchy or 'organisation'

Images from:

http://art.phillipmartin.info/music_drummer.htm

http://www-personal.umich.edu/~zaquil/images/drummer_-_african_1.gif

http://www.clipart.com/en/close-up?a=c&hide_bl=1&o=3879924

The name, Àyàn, connotes many concepts. Àyàn (Àyàn-Àgálú) is primarily believed to be the renowned god of drumming in Yorùbáland. Citing Oba Laoye (1954), Olaniyan and Olatunji (2014) aver that Àyàn was born and lived in a town called Sawuro in Ibariba land in Ọyọ́. It is customary for drummers of the Dùndún and Bàtá extraction to worship Àyàn - the originator and/or deity of Yorùbá drums – a view that finds support in studies by Bankole et al., 1975, Adegbite, 1988, Omojola, 2010, Olukole, 2010, Klein, 2012, Olusoji, 2013. Interview respondents extend this reasoning to include those who believe that drums were once humans brought into being by gods. They variously opined that Àyàn was a human, a god, a messenger from the Creator, etc. that became and/or embodied the drum. This explains the belief of the Àyàns who see drums as 'living' beings – largely made from different types of wood (from once living trees) and leather (from once living animals). Now, skilled drum makers construct

drums in Yorùbáland, but no two parts of any one drum are made by one individual. This reveals and reflects in the integral and team approach adopted by the family in their core activities (Adegbite, 1988).

The tonality of the Yorùbá language (*dò* - for the low tone – *re* – for the mid-tone – *mí* – for the high tone) makes its reproduction on talking drums possible – an assertion supported by Ong (1977), Mushengyezi (2003) and Adu-Gyamfi (2002)concerning most African languages but (somewhat) derided by Moloney (1890) and countered by Gaines (1996). Notwithstanding, it can be stated that the Yorùbá drum is closely related to vocal music, even though on many occasions, the 'voice' is not that of human beings but of the drums. Furthermore, all drums are identical structurally. It is the rhythmic patterns, which are played on each set that differentiates one drum set from another (the *dò–re-mí* tones). However, if we restrict the talking drum to its musicology alone, we only get part of the picture because the drum pervades the entire existence of the Yorùbás.

To the Yorùbás, life is incomplete without the drums (Klein, 2012, p.146)

Children born into the Àyàn family have 'Àyàn' either as prefix to their names (e. g Àyànlérè) or embedded therein (e.g. Alàyàndé). The research emphasis for this segment is on the Yorùbá tradition regarding Àyàn children who are taught and trained; brought up and disciplined in the art of drumming. The main drumming instrument in the family is the Dùndún drum. Citing Euba (1977), Olaniyan and Olatunji (2014) explained that Dùndún drumming is the most widespread Yorùbá traditional instrumental music performed in secular and religious functions. The Àyàn family of drummers has accepted the moral and civic responsibility of engendering subsequent drummers. To this end, Àyàn sons – paternal or maternal are qualified for training. Non-Àyàn children interested are also welcome to learn the drumming art. In other words, virtually every child interested in drumming is accepted for tutelage under the experts in the family, provided specific ceremonies and procedures are observed and fulfilled by the parents or guardians of the children involved (ibid, 2014).

2.2.2 The Talking Drum In The Orality Of The Yorùbá Culture

Africans are generally not inclined to separate rhythm, spiritual dimensions, and the order of

the universe into compartments. Traditional African societies acknowledged that the drum had a spirit and character that was clearly observable. The gift of the voices of the Great Ancestors had been hidden inside the wood of trees so they could be accessed whenever men and women needed them. Stories associated with African history were maintained through an oral tradition. African vehicles for the transmission of history and knowledge have a value equivalent to that of the written word in European tradition (Traditional African Music, artsites.ucsc.edu/igama/2%20-%20Encyclopedia/e.../C%20.../01_Chapter1.pdf)

The system of substituting drums for words has, for aeons, been an object of interest to travellers, explorers, colonial administrators, missionaries, ethnologists, linguists and ethnomusicologists (Zemp and Soro, 2010). The output is known as 'drum language' (Moloney, 1890 and Adu-Gyamfi, 2002) or 'drum talk' (Ong, 1977). Many drummers first learn the rhythms, and only later the words (Zemp and Soro, 2010). The 'talking drum' is popular in Ghana (amongst the Akans) and Nigeria (amongst the Yorùbás), for performing poetry in honour of a king or deity, to transmit state history on state occasions, convey external danger in times of war, to communicate the presence of a divinity or divine character and/or to create awareness (Adu-Gyamfi, 2002). The talking drum is a maintainer of the language (Gaines, 1996). These families are the sole custodians, preservers and are saddled with the responsibility of training, grooming and initiating younger members into the family traditions (Adeola, 1997 cited in Olusoji, 2013). Each family has a head instrument, which is played by the master (lead) musician of that group. There are at least ten drum families, the drums of each forming an ensemble, although with many different combinations of drums, used to form varied ensembles, the number is probably much higher (ibid, 2013).

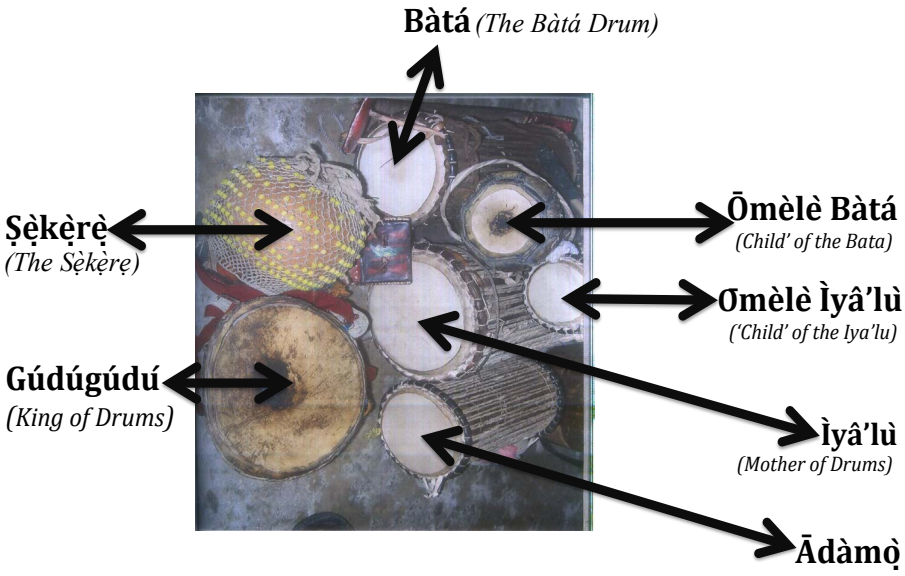


Figure 4 – Some of the instruments used by the Àyàns (adapted from Olusoji, 2013)

Bankole et al (1975) provide even more detail about the culture of the Àyàns and their reverence for the drum: if accidentally dropped, punishment may be levied. If done deliberately, it is a grave sin for which atonement must be made. The elders of Àyàn decide the gravity of the offence and decree the sacrifice to be made to Àyàn by the offender. If a drum breaks, it is wrapped in white cloth and buried like a human being in a special ceremony because it is viewed as a living being. The gravity of the event will not be eased, nor will the person who broke the drum feel he can rest, until proper sacrificial restitution is made. This also includes enough money to pay for a new drum. If the offender refuses to behave correctly, according to tradition, he is dealt with harshly. Àyàn might even kill him (through his priests), not so much because of the broken drum, but because of his refusal to make proper atonement. However, the vengeance dealt out by Àyàn is proportionate to the degree of wrong attitude shown by the offender – this symbolises an ethical approach that is measured more by intent than action. Other lesser offences include stepping over or sitting on a drum, or doing anything that would not normally be done to a person. These things are not necessarily taboo but are considered very rude and unacceptable behaviour. All these are expected to develop the growing, learning child towards assuming his own place and proficiency within the family, culture and society. Thus from birth, the child is made well aware of the '*inheritance of his fathers'*. This is reminiscent of the stories of Naboth who tragically refused to sell his family inheritance to king Ahab and the Recabites who refused to drink wine and own property following the instructions of their ancestors *(1 Kings 21: 1-3 and Jeremiah 35: 1-11)*. So the Àyàn culture is as much about the individual as the team – an outlook that aligns with studies on organisational culture (Khan et al, 2010); organisational culture and the individual (Sokro, 2012 and Mohr et al, 2012); organisational culture and commitment (Ahmad et al, 2011); organisational culture and religion (George et al, 2012).

The culture of the Yorùbás would be non-existent without music because it is the stage where poetry and songs are created. It is the platform where history is recorded. It is the pulpit where children are educated. It is the dais for the celebration of festivals. It is the vehicle for praise, insults, entertainment, births, marriages and funerals (Bankole et al., 1975). Music in the Yorùbá culture is organised around ensembles or teams of instrumentalists, singers and dancers under the (usually central) leadership of the master musician (usually a drummer) who

is the important steward for the agent for the preservation and propagation of culture, traditional knowledge and values. Much like a rich native history that is largely unrecorded in formal texts or symbols, the music of the master drummer is orally transmitted generationally and passionately preserved by himself and his progeny (Olusoji, 2013).

An oral culture based on words, stories, proverbs, poetry and song is not restricted to the Yorùbás of south-west Nigeria alone. Gaines (1996) informs us about the tremendous orality of languages – with only 106 out of the tens of thousands of languages ever spoken adequately committed into literature. In other words, most languages have never been recorded or written. Mushengyezi (2003) affirms this in his study depicting the orality of Ugandan cultures and the widespread use of drums (Ong, 1977 and Mushengyezi, 2003) to record, teach and preserve history. Law (1984) laments the absence or paucity of contemporary written documentation. Drums are therefore a decisive and crucial complement to oral history (Ong, 1977) – a tradition which is abundant in the works of major African writers who use traditional African oral discourse as seen in the poetry from Southern, Eastern and Western Africa (Adu-Gyamfi, 2002).

Although more developed (in terms of writing and print) cultures have the tendency to appropriate the past analytically, oral cultures tend to appropriate the past ceremonially and with greater elaboration for the purpose of gathering, storing, retrieving and communicating knowledge. Therefore, in cultures where texts and images are virtually non-existent, the drum transcends the mode of entertainment and musical instrumentality, to being the purveyor, recorder and harbinger of history (Ong, 1977). This is what we observe in the Yorùbás in general and the Àyàns in particular. It is averred that the extensive use of talking drums in Africa suggests the overwhelmingly strong current of the orality of African cultures – a custom that is believed to be waning (Ong, 1977).

Like most oral cultures, the drum is the foundation of Yorùbá music (Adegbite, 1988) and the main instrument in Yorùbá music (Moloney, 1890) used in the palace, during festivals, religious gatherings and rituals (Adegbite, 1988). The orality of culture and history and the attendant use of drums in such ethnicities are clearly not restricted to the Àyàns who are the subject of this study. It however opens us up to one of the problems of carrying out this research – absence of reliable rigorous information regarding Àyàn. Even more challenging

were comments made by respondents during the interviews regarding who Àyàn was. A number of study participants believed that there are as many stories around Àyàn as there are families and towns. For the purpose of this study, the researcher considered two (2) diverse variants of the legend of Àyàn, which cover much of the stories about him (or her!).

2.2.3 Unmasking Àyàn – Man, Woman Or Deity?

2.2.3.1Variant #1

(adapted from an interview session and presented as a vignette in Chapter 1)

Àyàn, the first Yorùbá drummer, was recognised far and wide for his dexterity on the drums until he was forced to leave the town. His exit spelt doom for the homestead. This came to a head when the king fell strangely ill. The oracle was sought and the instruction received was for the immediate return of Àyàn so that the king and the land could be healed. A sub-variant of this story says that Àyàn returned and the king and the land were healed. Another sub-variant states that Àyàn refused to return and the king died.

2.2.3.2 Variant #2

According to Bankole et al. (1975), Àyàn was a lady musician who lived in Ọyọ́ – south-west Nigeria. During one of the court celebrations, the Aláàfin (meaning 'king'; literally 'owner of the palace') invited all of the important drums in Ọyọ́land to the palace to perform. The bàtá, bẹ̀mbẹ̀, and other drums were brought. Àyàn had gone to the spiritual leaders to see how she could win the day at the palace. She was told to slaughter two rams, the hides of which should be used to make a drum that she would place around her shoulders and beat for the king. On the fateful day, it rained heavily, and other drums were drenched and could not perform. Àyàn arrives after the rain and plays for the king who is so pleased; she is invited to live with him in the palace (àfin). Since then, the Àyàns (regardless of gender) have been referred to as the 'wife of the king' (Ayaba) and, in earlier times, lived in the palace with the king whose wisdom rested on the vast repertoire of knowledge of the Àyàns. Due to their special privileges with the king, they are the only group of people permitted to call the king by name and are not expected to take off their caps – an act of obeisance - expected of other men in the palace or presence of the king. However, in the face of these privileges lies a paradox – whilst the Àyàns enjoy a special position within the palace, they are also referred to as beggars – because outside the palace, they play and make a lot of noise and music to attract payments from

people. Due to this perception, Àyàn drummers regard themselves as low in rank economically and socially. This is despite their vast knowledge and skill and the fact that they are walking encyclopaedia of traditional philosophies (riddles, wise sayings, etc.). This fosters the humility that keeps the Àyàns balanced in their reasoning and self-image. One of the interviewees made reference to this when explaining his access to national presidential functions - he stated that although he may not have as much money as those who are better educated formally, he has been to places academic professors can only dream of.

Notwithstanding the opposing concepts around Àyàn's gender and the different stories from various families and towns surrounding the legend of Àyàn, it is necessary to state that these apparent controversies do not affect the essence of the study, which dwells more on scholastically describing their approach to leadership development and less on actual history.

2.2.4 The Propinquity Of Culture, Legend And History

According to Omojola (2010), Àyàn (*Àyàn Àgálú* or *Àyàn'gálú*) is the Yorùbá drum deity whose name the members of these families usually incorporate into their own, such as Àyàntunde (*Àyàn* returns), Àyànleke (*Àyàn* is victorious/overcomes) and Àyànyemi (*Àyàn* is good for me). However, the notion of Àyàn'gálú goes beyond heredity and craft because it is also regarded as the deity of the drum and a guardian spirit for all drummers. Today's Yorùbá drummers often bear titles that connect their heritage and profession to royalty. Such appellations include, Otun onilu Alaafin (the right hand king drummer), Eketa onilu Alaafin (the third king drummer), and Ekerin onilu Alaafin (the fourth king drummer) (Euba, 1990 cited in Olukole, 2010). The best master drummers by Yorùbá standards come from the house of Àyàn (ibid, 2010). This is because they are the ones continually exposed to the drumming heritage through active training and mentorship. This facilitates the reverence of Àyàn from a young age and inculcates the sense of family belonging depicted by most Àyàns. Although the art is restricted to males, it is no longer unusual to see female master drummers.

According to Olaniyan and Olatunji (2014), there can only be one master drummer within a family. The title is only relinquished by death whereupon the most senior son takes over. In current practice, adult sons may substitute for their father and form teams with their siblings who recognise that son as their leader even if he is still referred to as 'the son of the master

(lead) drummer'. To support this assertion in the literature, during one of the interview sessions carried out by the researcher, one of the interviewees, although a lead drummer, still identified himself as the son of the president of drummers for his homestead. Despite the fact that the system encourages and accommodates non-Àyàn learners who have a passion for the vocation, it would be challenging for that individual to assimilate all the cultural and religious knowledge that would be picked up naturally by the son of a master drummer. In a statement cited made by Madam Omoladun, *'Kíkọ́ yàtọ̀ sí ajogún bá'* (meaning 'learning the art of drumming is different from inheriting it') (Adeola, 1997 cited in Olusoji, 2013). No one outside the *Àyàn* family is believed to possess the ability to drum like somebody from the family.

The drummers are constantly aware of the active engagement and interconnectedness between culture, society and religion (Omojola, 2010). The drum is accepted as the veritable symbol of this triad.

(C) ÀYÀN AND LEADERSHIP

2.3 Àyàn Leadership

'Seest thou a man diligent in his business? He shall stand before kings, he shall not stand before mean men' (Proverbs 22:29)

With a culture that feeds from and feeds into (what looks like) an unconsciously effective leadership style, it is instructive to identify, if possible, the meeting point of culture and leadership development.

From birth, every Àyàn child is expected to be talented and succeed. There are no exceptions. During the interviews, a number of respondents found it challenging to agree that they were 'taught' how to drum. This is because the Àyàn baby (up to 3 months), particularly those born in the more culturally attuned (less cosmopolitan) homesteads, is given a tiny replica of a drum from as young as three (3) months which hangs around the baby's neck. This replica becomes the baby's 'first toy' which he plays with until he gets slightly bigger whereupon a larger replica of the real drum is made (interview respondents). These drum toys 'grow' with the child until

he is able to handle the smallest of regular sized drums. Thus, from babyhood the Àyàn child is exposed to drums visually, aurally and kinetically (Bankole et al, 1975). This intermingling of playing, observing and integration into daily life feeds the belief of a number of respondents that they were not 'taught' how to drum but were 'born' into it. Following from this, the thought of rehearsing the instrument is strange because they are constantly playing (interview respondents). But playing the drum goes beyond what they do (i.e. rehearse), to who they are and how they live. The motivation to excel in drumming is therefore social and cultural because the society expects the child to succeed or excel like his fathers and peers and that child is driven to succeed. Proverbs like '*Wàá t'égbé e*' (you will be equal to your peers) and *'Eni t'ó bá m'ọwọ́ wẹ̀, áá bá'gbà jeun'*(the one who knows how to wash his hands will dine with the elders) (ibid, 1975). In other words, the exceptionally skilled or knowledgeable child accesses special privileges not usually open to children. The first real sized drum given to the child is the smallest and easiest to play - the *kànàngó* – a tension drum that helps the beginner learn the basics of changing pitches (although others have opined that real drum training starts with the *Gúdúgúdú* – see Figure 5 below).

This foundation knowledge of playing around with the *kànàngó* is required to play the *Ìyáàlù* drum – the mother of talking drums and (unsurprisingly), the most articulate in 'speech'. He also learns how to be part of an ensemble (playing with others musically) and accompanying others. Part of the instrument mastery required includes the use of left (or alternate) hand strokes. When the elders ('teachers') are satisfied with his proficiency on the preceding drums, the child 'graduates' to the *omele* - literally the 'child' (see figure 4 above); transliterally, the smaller sized back-ups to main talking drum instruments. From these, he moves on to the main talking drum instruments before taking up the *Gúdúgúdú* – the smallest, the most complex and the hardest to master – also known as the 'father' of all talking drums. Thus, through active participation, the young boy progressively learns from the basic to the complex. A leadership theory that academically illuminates this early experience of the child with authority is the psychodynamic theory of leadership discussed by Winkler (2010) and Northouse (2015). The model outlines the acquisition of initial experiences with leadership from the day of birth. Therefore, the child's first (unconscious or subconscious) experience with leadership is with the parents and herself or himself as the follower. This early ingrained experience designs future leader-follower behaviour and relationship with authority.

The subliminal aspect of this developmental process is the child's ability to assimilate vast amounts of information from an early age (Winkler, 2010). With the Àyàns, the child born into the family sees the father as a leader and mentor. From babyhood to adulthood, that individual is either learning or mastering one instrument or the other; one proverb or another; an aspect of history, culture, philosophy, tradition, etc. (interview respondents). It is not just an act of learning but they are learners – one denotes an activity whilst the other describes the essence of their persona.

Uhl-Bien, Marion and McKelvey (2007) articulated a leadership perspective that facilitated or enabled learning, creative, and adaptive capacities. Chambers, Drysdale and Hughes (2010) theorise that the leader who desires to manage business polarities effectively requires a high degree of sense making (task, team, environment), asking the right type of questions and possessing the humility to acknowledge the needs to ask questions of others – all attributes reflective of a strong learning culture. Thus, they made a strong case for authentic leadership that would inspire others with a sense of purpose – an approach that is critical to establishing long-term trust and engagement. Both viewpoints reverberate deeply in the leadership approach of the Àyàn family where learning and relational leadership is a continuing way of life towards ensuring family stability and sustained cultural relevance in Yorùbáland (interview respondent).

Undergirding the relationship between father and family and/or lead (master) drummer and team is the foundation of trust – seen as a social process through which control is effected in the sense of rendering people and events relatively predictable (Grey and Garsten, 2001). The implication in the family is the ease and consistency of learning, the comprehensibility of roles regardless of age, part or gender, the understanding of purpose and the expected behavioural construct for rewards and punishment which is symptomatic of transactional leadership (discussed in later sections). Put more succinctly, the greater the trust, the more the predictability and ease of learning (interview respondents). As a result, knowledge and learning for the drummer encompass his own instrument, drumming techniques, culture and society, understanding his team (ensemble) and the respective instruments in his ensemble. These learnings facilitate the drummer's connection – emotional, physical, and spiritual – to his audience(s). These probably explain their ease of connection with their audiences across the world – irrespective of culture, gender, society, religion, values, etc. The master drummer

must also be a walking encyclopaedia of traditional philosophy. This is in form of an understanding of culture, history, proverbs, wise sayings, riddles and myths. He must be artful in word play. Like 'blind justice', the Àyàns hold no apparent allegiances so as not to compromise their position in the society. So we see the drummer effortlessly straddling the seemingly less serious activity of drumming and merry making with the critical custodianship of culture and tradition.

A successful master drummer must be able to manage the people in his team. He must take into account their personalities and backgrounds coordinating them into a viable smooth running group of individuals and musicians (Olaniyan and Olatunji, 2014). He learns this management from observing older successful master drummers handle his group. The drummer must know how to properly behave in different situations and with different people (ibid, 2014). The upbringing of every Yorùbá prepares him to behave in traditionally dictated ways, for example, a proverb cannot be said, sung or drummed in the presence of an older person without first obtaining the permission of the older person. It is assumed that one who is older by only a year is wiser than the younger. The child who is guilty of an infraction is taken to an elder who awes him with history, culture proverbs and so forth towards correcting that child (Bankole et al, 1975). Beyond the corrective process is a learning process. In other words, errors and mistakes are learning opportunities. The drummer is advised not to be flippant in his trade as it could lead to unpleasant repercussions or even death (ibid, 1975).

Although drums are drummed more to praise than to insult people, in either case, the language is likely to be stronger that it would be if spoken. The 'psychologist' he is, he needs to be mindful of the emotions and moods of his audience. The drummer's creative freedom is restricted by three (3) factors: - the type of drum and ensemble, the requirements of the accompanying dance and event and being under the constant observation and examination of his elders.

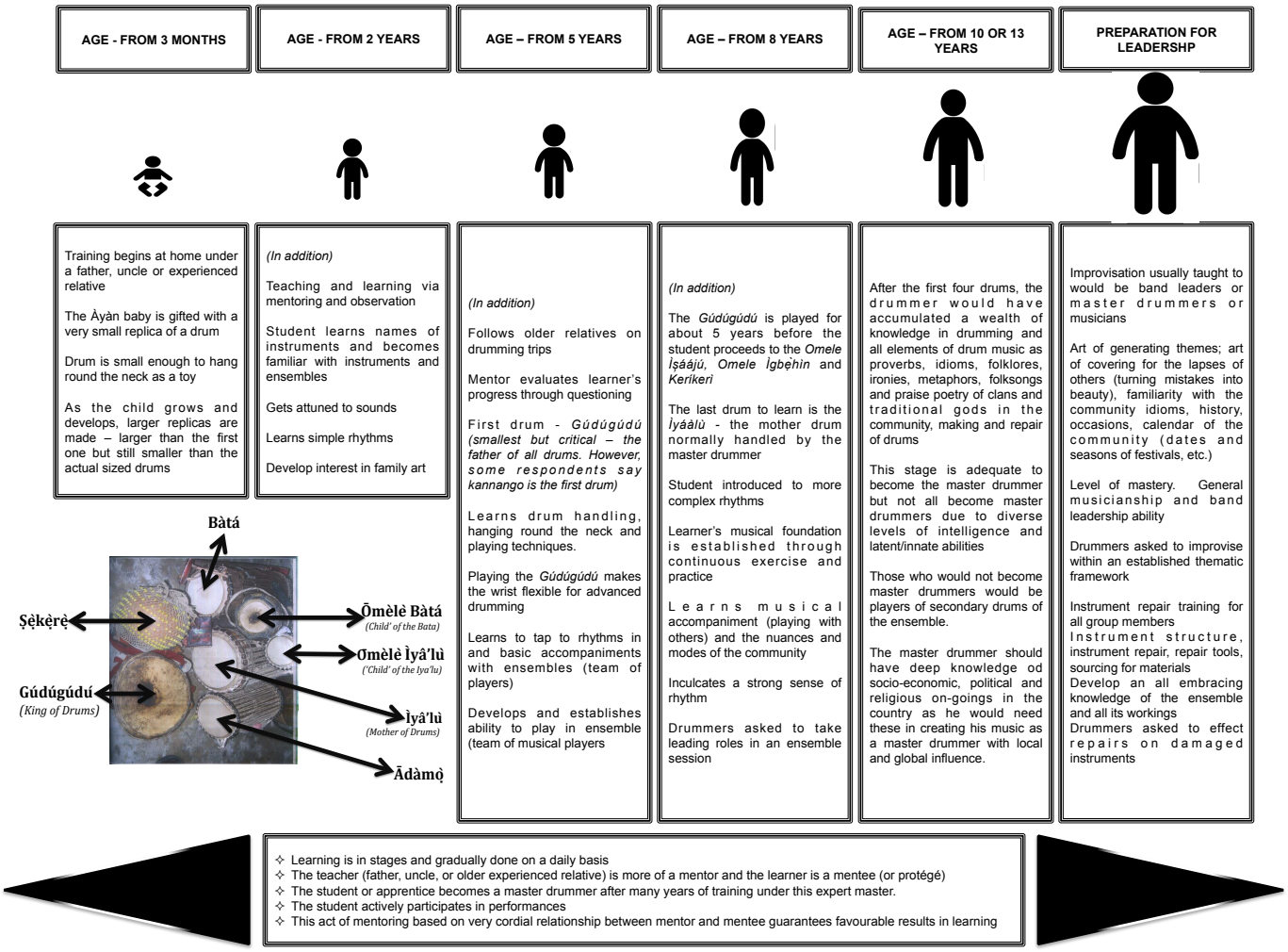


Figure 5 - Showing the apprenticeship scheme for talking drummers (adapted from Olusoji, 2013 and Olaniyan and Olatunji, 2014); drum image adapted from Olusoji, 2013; icons from www.google.com

2.3.1 Leadership Training

The lead drummer is expected to be proficient in folk history, oral literature and the nuances and media available in his tradition. He is the custodian of culture and a master of his trade whose improvisatory skills must not be in doubt or faulted. The managerial (people and team) acumen and musical (tools and instruments) skills of the Àyàn lead drummer must be above par. The leadership style and qualities must be endorsed and accepted by the group members (Bankole et. al. 1975).

The ability to influence is a reflection of leadership. This ability to influence is also seen as interconnected with the exertion of power. In various articles, French and Raven (French, Jr.,

1956; Raven and French, 1958; French, Jr. and Raven, 1959) outlined these interconnections. From their studies, they presented five forms of (social) power that exist in dyadic relationships as follows:-

- Legitimate power – When one (called 'A' for this segment) perceives that another (called, 'B' for this segment) has the legitimate or formal right to prescribe behaviours for 'A' to comply and obey.
- Reward power – When 'A' perceives that 'B' has the ability to mediate rewards for compliance. The ability to reward is therefore the basis of power in this relationship.
- Coercive power – When 'A' perceives that 'B' has the ability to mediate punishment for compliance. The ability to punish is therefore the basis of power in this relationship.
- Referent power – When 'A' identifies with 'B' and finds 'B' attractive enough to be respected and or emulated ('A' likes 'B').
- Expert power – When 'A' perceives that 'B' has the special knowledge or expertness that 'A' does not possess.

As the researcher aligned the lifecycle of the Àyàn child from babyhood to adulthood, strains of virtually all types of the above power forms could be deciphered. For example, legitimate power is expressed in the parent-child relationships at the home and the teacher-learner relationships during drum training. Reward and coercive power work hand in hand in the traditional teaching-learning environment to encourage compliance and deter contrary behaviour. Referent power can be deduced from the mentoring-protégé relationship that develops in the course of drum training. Expert power is exerted through the special knowledge and expertness exhibited by the lead Àyàn drummers.

Proficiency on the talking drums requires long periods of training according to the traditional apprenticeship method (see Figure 5 above). Adapting Olusoji, 2013, the Àyàn leadership development approach involves:

(a) **Heredity**

The concept of leadership is based on age. The older bequeaths knowledge to the younger normally within the family lineage. This process is protected from the uninitiated. Heredity

ensures continuity and is an important agent for informal education in Yorùbá traditional music. Children are initiated from birth into a particular family profession where they are taught the art, skills, nuances, temperament that are necessary to achieve success in that field combining cognitive, affective and psychomotor domain in education. The art is passed from one generation to the other. Heredity is an important mode of transferring musical arts, especially drumming, in Yorùbáland from one generation to another using an informal educational method. This hereditary nature of entertainment families finds support with Moloney (1890).

(b) **Apprenticeship Under A Well-Known Musician**

In blacksmithing, cloth weaving, pottery, mat weaving, meat butchery, carpentry, plaiting of hair, tribal mark incision etc. it is not out of place to hear such terms as ọmọ̀ìkóṣẹ́ (apprentice), Gba àyè ìkóṣẹ́(to 'graduate from trade training). The pastiche of the various traditional arts and crafts in Yorùbá land in its divergent configurations encourages apprenticeship under a well-known specialist, master. Music is not separated from this apprenticeship scheme. Would-be musicians are taken through an intensive training whose scope, duration, syllabus, philosophy, content and curriculum are determined by the masters. In the case of instrumental music, apprentices are taught how to carry the instruments, tap rhythms, accompany songs, improvise and repair. The pupil understudying a Dùndún ensemble, for example, will be first given the Gúdúgúdú (the smallest drum also known as the father of drums). After mastering this, he will then proceed to other drums before being (finally) allowed to handle the Ìyáàlù (the mother drum). Though, there may be some disagreement in which is the starting instrument, the undergirding principle is that of greater responsibility being endued after proven mastery at each level of drumming. Mistakes on any of the drums are punishable with harsh and stringent measures attached. Leadership development under this concept relies on authority, tradition (Hawkins, 2010) and respect for hierarchy, whether in organisational terms or in terms of responsibility and training. The trainee is being prepared to (eventually) become a master drummer so expertise on the job is perceived as critical to future relevance as a drum team leader or in few cases, the president of drummers. This setting played out in the interview responses during data collection.

(c) **Observation, Imitation And Participation In Musical Activities**

That music accompanies the African 'from the cradle to the grave' agrees with Bankole et al.,

1975). The tripartite agents of musical contacts; observation, imitation and participation best sum up how the young African is educated, initiated and got entangled into the musical cobwebs from his youth through informal methods, interaction and socialisation with others. A crying baby is appeased by the mother with lullabies, he is exposed to folktales and folksongs at moonlight and goes with peers to hunting expedition and other communal activities where he comes in contact with his immediate environment and interacts with the traditions, norms, practices and other cultural aspects of heritage in his society. Nketia (1979), cited in Olusoji, (2013) stressed the importance of social interaction when he opined that; 'African mothers often carry their children on their back to public ceremonies rites, and traditional dance arenas, where they are exposed to music performed by adult groups'.

The Àyàns apply all three (3) methodologies in training for eventual leadership.

2.3.2 Enduring or Dying Culture?

A literature synthesis on the resilient Àyàns would be incomplete without highlighting the fears in some studies that the culture appears to be finally giving way to 'modernity'. For example, Klein (2012) views the concept of entertaining families in Yorùbáland a dying art with the death of older artists (e.g. the master drummers) and their children spending more time at school than learning the traditions at home leading to the devaluation of the profession of traditional knowledge. This is particularly worrisome for the Àyàns who are expected to spend much of their childhood studying, performing and mastering the arts alongside family members. Training the next generation is inextricably linked to their way of life and living their art in the communities. Supporting this adverse position, Olukole (2010) avers that the relevance of the drum talk has dissipated and become more a matter of aesthetic entertainment.

As valid and well thought out as these antitheses may seem the truth remains that the Àyàn family has been around for centuries with the drum as their central unifying symbol. Indeed, that the art of drumming by the Àyàns has transited from passing cultural messages within traditional contexts to passing the same messages in aesthetic contexts could be one of the ways in which the Àyàns reinvent themselves within evolving, dynamic environments towards remaining relevant despite the changes (interview respondents).

2.4 Reviewing Leadership – Theoretical And Practical Discourse

Transitioning from Àyàn culture and leadership development to a review of leadership theory and practical discourse against which Àyàn culture and leadership development are evaluated and described.

2.4.1 A Theoretical Discourse On Leadership

Any comprehensive literary investigation on leadership could fall short of commensurateness. With the diversity of leadership definitions, there are logical overlaps that can be plausibly explained within the literature. An accurate definition of leadership just might depend on the ontological (*the nature or essence of phenomenon being studied*) and epistemological (*how one goes about understanding the phenomenon and communicating such knowledge to others*) assumptions one makes about the definition and purpose of leadership (Hunt, 2004 cited in Avolio and Gardner, 2005). The more recent definitions of leadership move beyond the individual into its depictions through dyadic, shared, relational, strategic, global, complex, social and dynamic models (Avolio, Walumbwa and Weber, 2009). In other words, leadership transcends the definitive to the descriptive - a method that aligns with the effort in this inquiry which was to define leadership through illustrative contexts of representations viz. direction setting and accompanying mission, fostering team commitment, and cohesion and flexibility (Raelin, 2003). The illustrative approach is a bid to minimise subjectivity in the definition of leadership, which could be as many as the number of leadership researchers. Although the researcher made the effort to outline some better-known theories of leadership, it is instructive to note that leadership could be influenced by time, environment, situation, culture, etc. Just as the human body metamorphoses with age, leadership can also be said to metamorphose (Kohl, 2010) with the passage of time, events, experiences and the evolution of environments. On the flip side, the focus on a wider array of leadership theories would introduce another level of complexity to the study which could lead to cogitative cumbersomeness – a nightmare for the inquiry, the inquirer and the reader. To manage the potential lack of manoeuvre in the research, the investigator therefore focused on the theories that proved more relevant to the leadership methods of the Àyàn. In both academic and pragmatic terms, relevance is critical. An emphasis on the relevant and irrelevant could be never-ending and hair-splitting. Thus, a focus on theories that impinge on the research was a direct vote for the pertinent. As outlined in Chapter 1, the leadership models discussed are restricted to great man, situational, leader-

member exchange, participative, psychodynamic, authentic, transactional and transformational models. These eight models cut across the main theories of leadership from the 1900s till date (Northouse, 2015) and are therefore considered adequate for the purpose of the research. They help explain the leadership development design of the Àyàns.

1) 'Great Man' (or 'Woman', Organ, 1996**) Theory**

'*The origins of great leaders are simply too complex to fathom with any unidimensional theory or formula' (Organ, 1996, p.1)*

According to this point of view, great leaders are simply born ('born to lead') with the necessary internal characteristics such as charisma, confidence, intelligence, and social skills that make them natural-born leaders. Great Man theories assume that the capacity for leadership is inherent – that great leaders are born not made. These theories often portray great leaders as heroic, mythic and destined to rise to leadership when needed. The term 'Great Man' was used because, at the time, leadership was thought of primarily, as a male quality, especially in terms of military leadership. Substantiating the Great Man leadership theory are studies by Organ (1996), Chemers (2000) and Hoffman, Woehr, Maldagen-Youngjohn and Lyons (2011). The 'Great Man' theory assumes there are heritable traits that distinguish leaders from non-leaders. Although this research fell out of favour for a time during which it was adjudged a myth (Organ, 1996), there has been its resurgence in recent years to resurrect its impact on effective leadership. Proponents of this approach also believe that regardless of innate inborn talents that the potential leader might possess, without the timely emergence of situational forces, they will not become leaders or great men. For example, without the chaos in the Catholic Church would Lutheranism exist today? Without Hitler, would Churchill have continued rambling his way through life? Or without the racial tensions of their era, would Martin Luther King or Rosa Parks have remained obscure individuals? What about September 11 2001 and Rudy Giuliani? Indeed critical connection between environmental issues and the rise of the 'Great Man' lends credence to its similarity with transformational leadership.

The Àyàn dynasty is believed to have emerged from one 'great man' known as Àyàn Àgálú (Adegbite, 1988) or woman (Bankole et al, 1975 and interview respondents). Notwithstanding the gender, this great person is known to be a messenger of the Creator, a human with great abilities, a god, etc. Some of the legends around Àyàn have been discussed in previous sections of this study and from this great persona; a dynasty centred on the drum emerged. To

this limited degree, the great man theory describes the leadership development design of the Àyàns. However moving from Àyàn Àgálú through the centuries, their discipline has further generated many master drummers within the family till date. Evidently, the great man theory is restricted in fully describing the leadership development design of the Àyàns.

2) Situational Theory

Based on studies by Yukl (1989), Fernandez and Vecchio (1997), Graeff (1997), Chemers (2000), Sternberg and Vroom (2002), Mujani et al. (2012) and Tyssen, Wald and Spieth (2013), the situational perspective has been defined both as a theory and a practical model (Graeff, 1997). Situational theories propose that leaders choose the best course of action based upon situational variables. Different styles of leadership may be more appropriate for certain types of decision-making. Not unlike other theories of leadership, the multi-changing, situational model has also been challenged. The argument against this theory is a lack of sound theoretical foundation, logical and internal inconsistencies, conceptual ambiguity, incompleteness, and confusion associated with multiple versions of the model (Graeff, 1997). However, other studies have shown evidence of the accuracy of the theory (Fernandez and Vecchio, 1997) whose emphasis on the leader, leader behaviour, the follower and the situation reveal the attributes and positions of other leadership theories like great man, contingency and behavioural.

Within the person-situation context (Sternberg and Vroom, 2002) of leadership analyses, situational theories are pertinent to the approach of the Àyàn family. This is because their approach flexibly incorporates the spirit of internalised cultural principles and beliefs to external situations. Notwithstanding the evolution of the situational leadership theory, it remains, in its core essence, germane to the methodology of the Àyàn family. For example, the more direct, commanding military style may be most appropriate in a situation where the leader is the most knowledgeable and experienced member of a group of people that do not have adequate knowledge (interview respondents). In applying the situational theory to the Àyàn methodology, the master drummer would take the reins during performances with the younger less experienced drummers to direct and guide the proceedings (interview respondents). However, where the master drummer is leading a team of better skilled drummers - some of whom may be older than he is, the approach tends more towards participation than direction (interview respondents).

3) Leader–Member Exchange (LMX) Theory (Relational Leadership Theories)

Based on expository studies by Graen and Uhl-Bien (1995), Gerstner and Day (1997), Uhl-Bien (2006), Winkler (2010), the Leader-Member Exchange Theories are viewed as the most prominent of the relational theories of leadership (Uhl-Bien, 2006). Relational Leadership Theory is offered as an overarching framework for the study of the relational dynamics that are involved in the generation and functioning of leadership. Relational Leadership Theory focuses on the relational processes by which leadership is produced and enabled. It sees leadership as able to occur in any direction and may include the breakdown of the distinctions between the leader and the led (Uhl-Bien, 2006).

LMX conceptualises leadership as a process of interaction between leader and follower and centres on the dyadic exchange relationships between both. The leader–follower relationships within work groups are split into a set of working relationships between a leader and the various members of the work team since it is assumed that different relationships between the leader and every single follower develop. Hence, the leader may have different types of transactions and different kinds of relations with different followers (Winkler, 2010). To the extent that interactions and collaborations exist between leaders and members in the Àyàn family, one can prudently state that LMX is evident in their approach. Although Gerstner and Day, (1997) theorised that the quality of the relationship between the leader and the follower is prognostic of leadership outcomes, they challenged the effectiveness of the theory on the bases of the diversity of instruments of measurement; lack of internal consistency and one-dimensionality (although Graen and Uhl-Bien, 1995, claim multi-dimensionality) and a lack of standardisation of constructs when evaluated from different perspectives. Notwithstanding LMX is propounded as an operationalisation of a relationship-based approach to leadership and is considered to be both transformational and transactional (Graen and Uhl-Bien, 1995). The relationship-based approach of the LMX theory (and indeed every relationship based leadership theory) is both necessary and sufficient to extrapolate their relevance to the Àyàn family, whose interrelationships within the family and community, (Bankole et al. (1975), Adegbite (1988), Omojola (2010) and Olusoji (2013)) are critical and pivotal to its perpetuation.

Leader-member relationship is the core of the Àyàn leadership approach – a relationship that

starts from the babyhood of the 'learner' ('member') progressing until that child is proficient in the skill of drumming. Often the 'leader' is the father, uncle or older male relative of the 'member' – a pedestrian fact that validates the congruence of the LMX theory to the Àyàn leadership style. The latter represents an approach where the 'leader' sees his own success and that of the team as a result of and resulting from the success of the 'member'.

4) Participative Theory

Exploratory inquiries by Yukl (1989), Collins (1997), Bass and Steidlmeier (1999), Somech (2005), Chen and Tjosvold (2006), Avolio, Walumbwa and Weber (2009), Mujani et al. (2012) and Tyssen, Wald and Spieth (2013), all agree on the effectiveness of the participative leadership style, which has been defined as involving employees in making organisational decisions. Participative leaders meet and consult with employees, ask for their suggestions, and take their ideas into consideration before making decisions (Chen and Tjosvold, 2006)

Defined as inevitable and ethically superior (Collins, 1997) participative (shared, democratic) leadership theories suggest that the ideal leadership style is one that takes the input of others into account. These leaders encourage participation and contributions from group members helping them feel more relevant and committed to the decision-making process. In participative theories, the leader retains the right to allow the input of others. The challenge of cross-cultural adaptation (Chen and Tjosvold, 2006) and the recommendation for the application of traditional leadership techniques have not compromised the position of the participative perspective (Somech, 2005).

Àyàn leadership exhibits participative theories during actual performances carried out on drumming trips before audiences. In these public presentations, teamwork is critical to excellent displays. During these times, the more proficient team members help improvise or cover weaker members and errors made by others. However, this participatory approach appears to be 'balanced' by the more direct approach employed during periods of learning when the members are relatively young and less skilled. This 'both – and' style agrees with the recommendation of Somech (2005) who proved the possibility of mutual inclusion of ostensibly diametrically opposing leadership methods. It is the enduring practice of this

peculiar ambiguity inherent in the Àyàn approach that validates its cardinal importance to management science today.

5) Psychodynamic Theory

The psychodynamic model emphasises the dynamics of human behavioural complexities that are hard to define and challenging to understand. It seeks to understand the seemingly "irrational" (emotional, psychological, sentimental) forces that guide "rational" decisions and choices (Northouse, 2015). The theory embraces the complex, unique paradox of human beings with their various motivational drivers, decision-making and social interaction patterns. The model stresses the need to understand these dynamics before organisational complexities can be appreciated (ibid, 2015). Of all the leadership theories discussed in this section, the psychodynamic model is arguably the one that expressly embraces the conflicting and the ambiguous - a position that was continuously and successively expressed during the interviews with the Àyàns, who also embrace ambiguity. This helps them to better understand their operating environment, thereby widening their worldview and creating platforms for continuous evolution and sustained relevance. For example, in a world where religions openly divide and conflict peoples, races and nations, it is not uncommon to find individual Àyàns within the same families and drumming teams practicing the traditional religion, Islam and Christianity. Their embrace of those unlike them genders learning avenues for improved understanding of their world.

The model also avers that the individual's first experience with leadership is from birth where parents function as first leaders within the family unit. It is these initial experiences that form an unconscious basis for future behaviour as followers and leaders and attendant relationships (Winkler, 2010). Similarly, this aspect of the psychodynamic model was echoed by all respondents in one form or the other as they all talked about how their professional experience and proficiency on the drums were formed from birth through early years. They either had fathers or older male relatives (communal living is common) guide them towards the profession as they grew up. It is not out of the ordinary for fathers to make tiny drum replicas for the newborn Àyàn - a practice that respondents still carry on. As the child grows, the drum replicas grow until that child is able to handle standard size drums. Secondly, the unconscious concept of the psychodynamic theory was alluded to in the interviews where respondents found it difficult to state specifically when they actually started being trained for the drumming

profession. A number of respondents refused to acknowledge that they were 'trained' stressing that drumming had been a way of life before they became aware or conscious as individuals.

6) Authentic Leadership Theory

Emerging from the miasma of corporate scandals and management malfeasance (Cooper, Scandura and Schriesheim, 2005) of the 2000s was the renewed and articulated focus on the need for authentic leadership. At the risk of confusing authenticity with sincerity, authentic leadership (Avolio and Gardner, 2005) describes a pattern of transparent and ethical leader behaviour that encourages openness in sharing information needed to make decisions while accepting followers' inputs (Avolio et al., 2009).

The Authentic Leadership Model encompasses positive psychological capital, positive moral perspective, leader and follower self-awareness and self-recognition, leadership behaviours (in terms of positive modelling, personal and social identification, positive social exchanges), leader and follower development, organisational context and performance (Avolio and Gardner, 2005). This indicates that the concept of authentic leadership clearly embraces authentic followership and it is principally distinguished from transformational leadership through the leader's own deep sense of self. Authentic leaders actively and continuously model for followers through their words and deeds high levels of self-awareness, balanced processing, transparency, and authentic behavior. Hence, the authentic leader is seen as a positive role model for the development of trust in the leader that, in turn fosters open and authentic behaviour on their (the follower's) part. When sustained over time, these behaviours are believed to escalate to group norms for an ethical culture that engenders the sustainability required for today's Information Age (Gardner et al., 2005). It is therefore opined that positive ethical leadership evidenced in authentic leadership can counter the challenges of any society (Cooper et al., 2005). As positive and optimistic as the concept appears, it is shadowed by the potentially darker side of humanity that could twist the authentic perspective for a more self-centred agenda.

As explained above, authentic leadership embraces authentic followership. This directly connects authentic leadership to servant leadership - a concept that encourages the leader to display such qualities as listening, empathy, healing, awareness, persuasion,

conceptualization, foresight, stewardship, commitment and building community. As with the authentic leader, the functional attributes of the servant leader include having vision, being honest, trustworthy, service oriented, a role model, demonstrating appreciation of others' service, good communication and listening skills, credibility, competence, encouraging others, teaching, and delegating. It is thus less about the leader and more about the follower with the virtue of trust serving as hallmark for the relationship (Avolio et al., 2009).

Reminiscing on the comments made by the Àyàn respondent discussed in Chapter 1 and the historical construct of the Àyàns depicted in Bankole et al. (1975), it would not be extraneous to aver that there are strong elements of authentic leadership within the family, where the older takes responsibility for the learning of the younger towards ensuring that the latter becomes competent, credible and capable enough to mentor and lead others when he gets older. The Àyàn respondent alluded to this circuitous connection between leader and follower when he explained his unwillingness to part with the 425+ year old heirloom because he viewed this singular act as disrespecting his fathers ('leaders') and his son ('follower').

7) Transactional (Management) Theory

Based on studies by Wofford and Goodwin, 1994, Avolio, Bass and Jung, 1999, Mujani et al., 2012 and Wilkesmann, 2013), management theories, also known as transactional theories, focus on the role of supervision, organisation and group performance. These theories base leadership on a system of rewards and punishments. They involve structuring the performance environment to assist employees in achieving organisational objectives and receiving rewards (Fein, Tziner, Israel and Vasiliu, 2010). Transactional theories are often used in business; when employees are successful, they are rewarded; when they fail, they are reprimanded or punished.

A recurring finding during the interviews revealed strong correlation of the Àyàn leadership style with transactional theories. During periods of apprenticeship, there are rewards for doing well. This may include extra food, extra money, extra benefits or going on trips with more experienced drummers. The less desirable concomitant is the punishments meted to (younger) drummers who make mistakes during performances or arrive late to drumming trips or disrespect team leaders and elders or mishandle the drums, etc. Punishments include a tug at

the ear, a knock on the head with either the knuckle or the drumstick, withdrawal of privileges, etc. Thus with Àyàn leadership, transactional theories manifest during periods of learning with rewards for doing well and punishments for adverse behaviour (Bankole et al., 1975 and Olusoji, 2013). Transactional theories are dealt with in even finer detail in Section 2.7.2 below.

8) Transformational Theory

From Bass and Avolio (1994), Yukl (1989), Avolio, Bass and Jung (1999) and Wilkesmann (2013), we understand that relationship theories, also known as transformational theories, focus upon the connections formed between leaders and followers. Transformational leaders motivate and inspire people by helping group members see the importance and higher good of the task. These leaders are focused on the performance of group members, but also want each person to fulfill his or her potential. They focus on creating changes in followers' values self-perceptions and psychological needs (Fein et al., 2010). In the cited literature, transformational leadership could encompass transactional leadership as well (Bass, 1985 and Wofford and Goodwin, 1994) – an academic equivocation that further emphasises the criticality of this research.

Leaders with this style often have high ethical and moral standards. With the encompassing character of transformational theories, they appear most descriptive of Àyàn leadership where the focus is on optimisation of the potential of individual members without prejudice to the team (Bankole et al., 1975, Adegbite, 1988 and Olusoji, 2013). When juxtaposed with authentic leadership, an analogous connection can be deciphered where follower success is integral to leader and team success with the Àyàns. Transformational theories, as they relate to the Àyàn family, are dealt with in finer detail in Section 2.7.2 below)

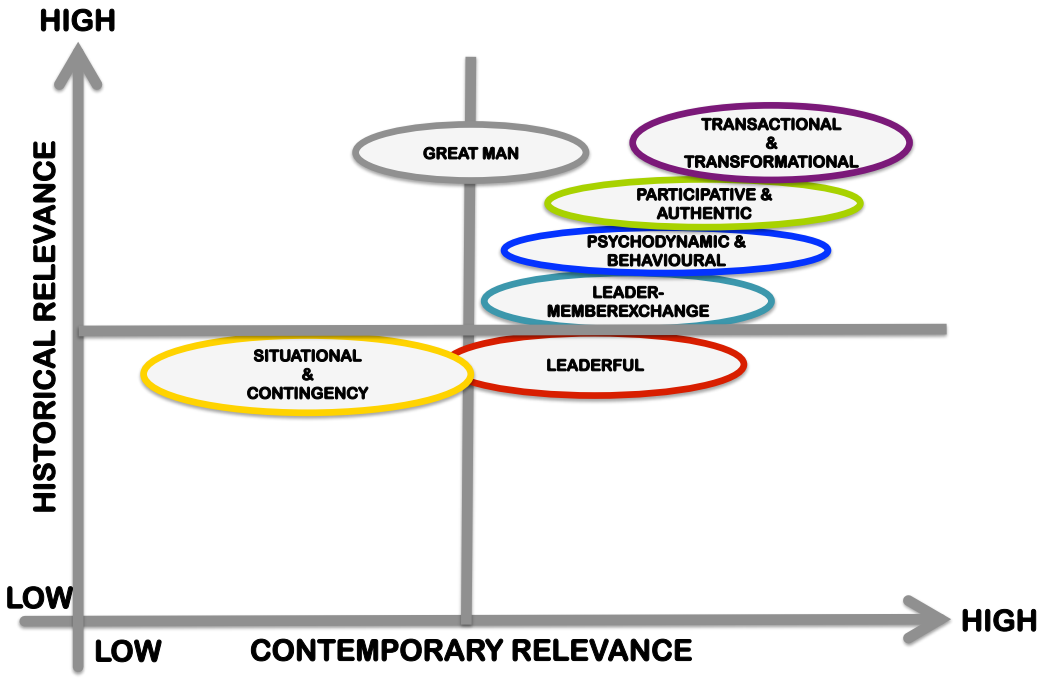


Figure 6 Image representation of historical and contemporary relevance of the Àyàn style of leadership relative to the leadership theories discussed. Two (2) other known theories are reflected in the grid not discussed in text because other theories in their categories have been highlighted.

2.4.2 A Practical Discourse On Leadership Effectiveness

In this segment, the researcher weighs Àyàn culture and leadership development against practical leadership dichotomies for comparative purposes. This is a transitory point to the data collection chapter.

2.4.2.1Leadership Effectiveness – Old or Young? - *The Influence of Age*

Academic focus on the influence of age on leadership effectiveness can be categorised into three (3):-

1) **'The older the better'** – Like the Àyàns, these studies argue that the older the individual, the more effective the leadership. In other words, older individuals make better leaders. This theory is validly supported by studies by Oshagbemi (2004); Whittington et al., (2005); Kearney (2008); Fein, Tziner, Israel and Vasiliu (2010); Kaifi (2010); Gottfried et al. (2011);McComb et al. (2011), Trevor and Kilduff (2012) and Haeger and Lingham (2013). The strength of this approach is drawn from accretive knowledge, wisdom, experience

(Kaifi, 2010), necessary for enhanced ability to take and make crucial decisions and generate insights (McComb et al., 2011). Data collected during interviews lent support to the view that the older individual makes a more effective leader. The experience and wisdom that come with age were considered critical to effective leadership. This position was adopted by a majority of respondents.

2) **Age is irrelevant'** – These inquiries averred that age has nothing to do with leadership effectiveness and include studies by Gilbert et al. (1990); Van der Heijden et al. (2010); Gentry et al., (2011); Pitt-Catsouphes et al (2013) and Sawati, et al (2013). The essence of the 'age irrelevant' approach is the position that each individual, regardless of age, can make contributions on the bases of individual competencies and capacities. Data collected during interviews also lent support to the irrelevance of age in determining leadership effectiveness but to a less extent than 'the older the better' approach. Interviewees that presented this position held the view that knowledge and technical competence or skills were more critical than age.

3) **'The younger the better'** – These posit that the younger are more effective leaders than the older. Studies by Gilbert et al (1990); Hirschfeld and Thomas (2011) and Zacher et al (2011) adopt this position. This approach draws extensively from the belief that youth are driven by future opportunities to create future legacies (Zacher et al, 2011). Data collected during interviews did not support this view. This may however be attributable to their position that the individual should continuously evolve through learning which occurs over time.

A silent, yet salient issue around discussions on age remains definite figures for 'old' and 'young'. Whilst Fein et al. (2010) believes 'youth ends at 34 years; Haeger and Lingham (2013) put it at 36 years. Whilst Fein et al. (2010) aver that 'old' starts from 35 years; Haeger and Lingham (2013) rebase it at 56 years. Whilst Oshagbemi (2004) and Zacher et al (2011) were silent on age specifics, Pitt-Catsouphes et al (2013) adopted a generational (age) gap analyses and Singh and Srivastava (2012) showed largely mixed results across ages. To the Àyàns, the concept of 'old' and 'young' is fluid and depending on the society and the aeon.

Despite the lack of agreement in the literature and practice, age is still a relevant concept to the Àyàns but will not serve as a basis for this study. This is because getting into the argumentative morass surrounding age is more diversionary than convergent to the purpose of the study.

2.4.2.2Leadership Effectiveness – Transactional, Transformational or Laissez-Faire?

- The Influence of Approach

The age discussion carries with it a sub-discussion on transactional or transformational leadership discussed earlier in this text. Whereas transactional leadership is more structural, transformational leadership is more behavioural. Again the literature is replete with arguments over which is better and, for the purpose of this portion of the study, the researcher will evaluate the concept with age discussed above. Whilst Fein et al. (2010); Kaifi (2010) and Kunze and Bruch (2010) justify the position that the older leaders are more transformational and vice versa, Hawkins (2010), Salahuddin (2011) and Ng and Sears (2012) hold the diametrically opposing view that older leaders are comparatively more transactional in approach.

From their respective definitions, the separate essences of transactional and transformational leadership are not mutually exclusive. In other words it is possible for both to co-exist.

Transformational Leadership

This is said to embody (Winkler, 2010 and Pounder, 2008b):

a) Charisma and idealised influence - the leader as role model expected to display high moral and ethical standards worthy of trust.
b) Individualised consideration – the leader as coach and advisor considers the needs of the followers and creates an atmosphere of support
c) Intellectual stimulation – the leader encourages follower creativity and innovation to advance self and team values.
d) Inspirational motivation – the leader motivates followers to share their vision and gets involved in this vision.

Transactional Leadership

Although definitions of the transactional approach to leadership tend to make it appear inferior, negative to and or subsumed in the transformational approach (Pounder, 2001) each should hold its pride of place in the leadership theories 'hall of fame'. Transactional Leadership is said to incorporate (Winkler, 2010 and Pounder, 2008b):

a) Contingent reward – the leader rewards followers' good performance (positive reinforcements). The followers show good performance because they usually expect a reward.
b) Management-by-exception – the leader practices negative reinforcement either actively (monitoring behaviour and immediate intervention in case of infraction) and passively (only interferes with corrective actions if behavior or performance standards are not met by the followers).

Data collected during interviews directly reflect this view on the co-existence of transactional and transformational leadership in Àyàn culture and leadership development.

Laissez-Faire Leadership

Aligning with the 'lemming' metaphor of Kohl (2010), this factor addresses the absence of leadership. As the French phrase 'laissez- faire' already indicates, the leader abstains from doing anything. The leader takes no responsibility, makes no decisions, and gives no feedback or support to followers. In short, the leader is letting things slide without intervening.

For the Àyàns, it can be cautiously deduced that leadership is both transactional - when teaching, guiding, discipline and reward - and transformational - when performing (Bankole et al., 1975 and Adegbite, 1988). Little or no examples exist (theoretically or practically) for the laissez-faire approach with the Àyàns except when incapacitated or dead.

2.4.2.3Leadership Effectiveness - Mars or Venus? Patriarchal or Matriarchal?

- The Influence of Gender

The stark differences in the respective communication (and by extension, leadership) styles of men and women engendered the assumption that men were from the planet Mars and the women from Venus (Gray, 1992).

Despite one of the mythological variants that Àyàn was female (16 out of 30 interview respondents agreed to this), the dynasty is purely patriarchal with leadership passed on from fathers to sons. How does the literature view the effect of gender on leadership effectiveness? As with all the other concepts dealt with in this research thus far – the results are mixed. Fein et al. (2010) states that women are more effective but Singh and Srivastava (2012) believe that gender is irrelevant.

In research, patriarchy is ostensibly viewed in negative light with the leadership seen as self-serving, aggressive, centralised and more transactional in approach (Kohl, 2010; Adhikari, 2012; Sekano and Masango, 2012 and Adefolaju, 2012). Likened to the stallion (Kohl, 2010), the 'mars' leadership approach is all about direction, control and dominance. To this extent, patriarchal leadership as practiced by the Àyàns would appear corruptible and corrupted. However, it is also evident that studies viewing patriarchy adversely are set within contexts where patriarchal leadership demeans or devalues women. So the inquirer can safely postulate that patriarchy is not evil in itself until its position within the team is abused regarding the treatment of others in the team. In all these, there is no objective research that directly connects patriarchy with self-centred leadership. Àyàn culture and leadership development is patriarchal – an approach that appears to have evolved more out of history, tradition and socio-economically defined roles in previous generations than a conscious choice (Dahlstrom and Liljestrom, 1983 and Bankole et al., 1975). Throughout the world women have been denied access to many instruments, especially those considered instruments associated with power or assertiveness. In Europe, even within the vocal arena, a tradition that is generally more acceptable as an outlet for female musicianship, the *castrati* (men who were castrated to artificially preserve their high voices) substituted for the female soprano in seventeenth- and eighteenth-century Italian liturgical music. Women were banned from participation in such musical genres (Traditional African Music, artsites.ucsc.edu/igama/2%20-%20Encyclopedia/e.../C%20.../01_Chapter1.pdf).

Historically, the woman was seen as the carer and nurturer of the home, family and children, and the father was the leader and provider. Mothers stayed at home and fathers went out (see Bankole et al., 1975). Women were and are not precluded from drumming in the Àyàn culture but it appears that they chose the literal interpretation of the historical context of their existence (Hoffmann and Bartkowski, 2008) and stayed in the background. In other words, the

historically traditional structure did not see the need for women to partake in leadership activities given the generally accepted customary roles for men and women at the time (Hijab, 1988 cited in Gallant and Pounder (2008) – a disabler that has been carried through to the current era.

Would the women have made better master (lead) drummers than men – maybe … maybe not! Leadership is still inherently subjective (Pounder and Coleman, 2002) and dissimilarities in approach of the leaders and the perception of followers could tilt the balance in either favour. Apparent distinctions in leadership approaches, relative to gender, should not be (narrowly) taken to imply the superiority of one over the other. Thus for the purpose of this study, the gender-influence on leadership argument is irrelevant.

From the above analyses, some moot questions emerge - Can self-serving patriarchy endure for centuries with minimal changes to its cultural essence? Can patriarchal governance exhibit characteristics of shared leadership as well? If women are viewed as more transformational leaders (Bass and Avolio, 1994), does it imply that men cannot be transformational as well?

2.4.2.4Leadership Effectiveness - Going Solo or Working Hand in Hand? Individual or Shared Leadership?

- The Influence of Collective Responsibility

Conventional leadership is seen as serial and individualistic (Raelin, 2003 and Avolio et al. 2009). It is akin to the stallion in Kohl's analyses (2010). In such leadership, once one achieves the office of leadership, that position continues at least for the duration of the term of office. Only when one completes his or her term—or vacates or is forced to leave the office—does leadership transfer to the next leader, though it may return at times to the original person. Leaders are thus always in a position of leadership and do not cede the honour to anyone else. Upon acquiring power, most leaders attempt to sustain or increase it. Giving up or sharing power with others would be seen as abdicating one's responsibility.

Straddling relational and participatory leadership, shared leadership was described (Avolio et al. 2009) as 'a dynamic, interactive influence process among individuals in groups for which

the objective is to lead one another to the achievement of group or organisational goals or both. This influence process often involves peer, or lateral, influence and at other times involves upward or downward hierarchical influence'. The term, shared leadership, overlaps with relational and complexity leadership, and differs from more traditional, hierarchical, or vertical models of leadership (Pearce and Sims 2002). Highly shared leadership is broadly distributed within a group or a team of individuals rather than localised in any one individual who serves in the role of supervisor (Pearce and Conger 2003). More specifically, shared leadership is defined as a team-level outcome (Day et al. 2004) or as a 'simultaneous, ongoing, mutual influence process within a team that is characterised by 'serial emergence' of official as well as unofficial leaders' (Pearce 2004, p. 48). Shared leadership can be 'viewed as a property of the whole system, as opposed to solely the property of individuals. Thus, effectiveness in leadership becomes more a product of those connections or relationships among the parts than the result of any one part of that system (such as the leader)'.

In positioning these with the Àyàn culture and leadership development, family leadership displays elements of individuality (a central leading figure – usually the oldest - responsible for respective family groups) and seriality (the leadership role passes on to the next oldest male upon the death of the incumbent). Paradoxically, family group also displays elements of shared leadership particularly when they are performing in groups to audiences. Such shared leadership sessions are also taken as part of next level leadership training for the group. An interesting twist in their approach to shared leadership is the active involvement of audiences in their performances. This is due to the fact that in a performance, the audience is as much as part of the show as the performers. You cannot have one without the other – much like in leadership where you cannot have a leader ('performer') without the follower ('audience'). Both are active participants in the process of leadership ('performance'). For example, the 'call (by the performer) and response (by the audience)' concept is a long-held widespread interactive performance tradition during African cultural performances and it is typical of the Àyàns (Drewal, 2012). Collaborative, dialogic and multisensory activities between audiences, objects and performers are encouraged (ibid, 2012). This is similar to performances in ancient Greek literature where the performers and the audience are united in the performance with the performers as 'leaders' and the audience as 'followers' united in performance – each dependent on and validated by the other for successful presentation (Nagy, 2013). In a performance, one cannot exist without the other.

2.4.2.5Leadership Effectiveness - Leader-Led or Follower Driven?

- The Influence of Follower Centricity (Avolio et al., 2009)

Following from the above line of thought, one of the most interesting omissions in leadership research is the absence of discussions on followership and its impact on leadership. Leadership researchers treat follower attributes as outcomes of the leadership process as opposed to inputs, even though there have been a number of calls over the years to examine the role that followers play in the leadership process (Winkler, 2010). In other words, the follower is seen as passive in the leadership process.

Follower centric theories of leadership view followers as significantly affected by the way they construct their understanding of the leader in terms of their interpretation of his or her personality, behaviours, and effectiveness (ibid, 2010). This aligns with Pounder's (2007 and 2008) Student Evaluation Technique (SET) that depict increased engagement of students ('followers') in response to transformational leadership. It is thus believed that, like shared leadership, the follower participates in the entire system of leadership. This was validated by the interviewees during the data collection process where the researcher discovered that, in the Àyàn family, there is no passive follower in the drum teams. It is virtually impossible to be passive in an effective musical performance. A passive follower is in effect a non-member of the group or team. So much like the shared leadership concept, the follower centric approach of leadership is as much about the follower as the leader.

2.4.2.6Leadership Effectiveness – Human or Instrumental?

- Launching Substitution and Symbolic Theories into the Debate

The substitutes-for-leadership theory focuses on factors that enhance, neutralise, and/or totally substitute for leadership. Symbolic leadership is based on the category of meaning as expressed by symbols (Winkler, 2010). With symbolic leadership, the concept assumes a reality that is created and lived by the team (ibid,2010). In effect this is a socially constructed reality that incorporates the leadership function. It emphasises values, meaning, interpretation, history, context, tradition, etc. in the leadership process. According to Bolman and Deal (1994), leadership is always exercised within cultural contexts. Therefore, leaders should be able to identify cultural themes, values and dreams that would rally people around. Meaning is created and maintained through behaviour and at the same time influences social behaviour. Symbols, like material objects, behaviour, or language carry one or more

meanings. As explained, leadership takes place within a particular social reality, which provides the members of a community with a common pre-understanding and a frame of interpretation. This frame serves as a background to perceive an action as leadership action and to interpret what it is aiming at. Symbols associated with leadership along with other symbols in an organisation assist members to define and understand their role within the organisational reality as providing information about status, power, commitment, motivation, and control. Evidently, substitution and or symbolic leadership are palpably manifest with the Àyàns because leadership for them is not just about the responsible individual or team but most critically about the drum. The drum is the rallying point for their existence. Their often quoted proverb – 'láìsílù kòsí ìlú' (without the drum, there is no town) – is the direct pointer to the symbolism inherent in their cultural and leadership development. For, without the drum, the leader is no leader. Another allusion to intrinsic symbolism was a comment that repeatedly emerged during interviews - 'just as the drum has a single heart, we also have one heart' – an effort to explain their enduring cooperation and unity.

CLOSING COMMENTS ON LITERATURE REVIEW

Few studies have demonstrated any causal links between the exercise of a particular type of leadership and organisational effectiveness (Pounder, 2001). Not surprisingly therefore, we see that the Àyàns cannot be boxed into a specific theory as they manifest various leadership theories and styles in different contexts. This is a crucial argument the data collection will seek to prove, amend or disprove.

By their way of life in preparing the Àyàn child for proficiency in drumming, the Àyàns have enhanced 'full-range leadership' (Pounder, 2008b) to capture virtually the entire continuum of leadership theories known to researchers. They constantly evolve applying distinct approaches as the context demands - ostensibly intuitively.

Can a rigorous structure be placed on which style they adopt and when? With increasing dynamism in the environment, are there valid current or potential threats posed to the endurance of the Àyàns that were neither critical nor relevant hitherto? Given the fluidity of the arguments and the risk of unwieldiness in articulating an understanding of leadership within the Àyàn family, effort will be made by the investigation to scaffold the data collection

process within an unambiguous structure for comprehensive analyses and interpretation to resolve the apparent enigma around this family

CHAPTER 3 – METHODOLOGY, DATA, FINDINGS

'Science reassures, art disturbs' (Drummond, 2001, p.vi)

0.0 REFLECTING ON THE RESEARCH METHODOLOGY - THE DEVELOPMENT OF THE DOCTORAL PRACTITIONER

We inhabit a world in a constant state of flux and mutation (Strauss and Corbin, 1990) - a fluidity that marks the non-determinate relationship between the researcher, the researched and the environment. It is an unusual meeting place for structured, schematic science and abstruse, amorphous art. Researcher reflexivity is therefore critical for research rigour. Reflexivity is averred to be a consciousness of avenues where the individuality of the inquirer impacts the research process (McGhee, Marland and Atkinson, 2007). It involves a reversion on the initial action and knowledge of the effect of prior experiences (events, reading, environment, etc.) to appraise their impact on the research process. The knowledge of the self is a necessary but insufficient support to the process of reflexivity, which should be incorporated in a valid study (ibid, 2007).

'Researchers have several 'selves' '– Mills, Bonner and Francis, (2006)

With a fairly strong background into research methodology she had assumed the methodology chapter for the doctoral thesis would be the proverbial 'stroll in the park' … NOT! From ontological epistemology to epistemological ontology: from the positivist realist to the constructivist modernist – whether neo, pre or post; whether social or critical and indefinite variations in between. From a dichotomous perception of the qualitative and quantitative methods to the plethora of options in between, this researcher was confused. The soil of confusion proved fertile for the seed of doubts which casts shadows of disbelief over academic achievements particularly in the doctoral class. The disbelief, in turn, spawned questions from which the fruit of acceptance emerged that it will not be perfect – if it was, there would be no more need for learning and by extension, no avenue for growth or creation. Drum Beats from the Rain Forest was thus her quest for growth

It could have been a narrative – she loves individual story telling; or a phenomenology – it was an inquiry into a seemingly rare phenomenon. It was initially designed to be an

ethnography – it was indeed a study of an ethnic group. The case approach was another possibility but she had concerns about its suitability to this particular research. Like a plague she avoided any approach that lent itself to quantitative and allied methods – grounded theory inclusive. Since the methodology was as much about the study as about her preferences (Parry, 1998), determining the final choice was another evolutionary journey of learning and self-reflection. Stepping away from personal affinities, prejudices and inclinations, the inquirer made the dispassionate decision to adopt the methodology that best served the creation of learning and knowledge. After researching several methodologies, the one that proved most faithful to the reality and essence of the research (Boychuk Duchscher and Morgan, 2004) was the grounded theory methodology.

The initial unwillingness to embrace a challenge could have been borne out of ignorance about its definitive constituents and character but the eventual foray into grounded theory methodology was mandatory and expository.

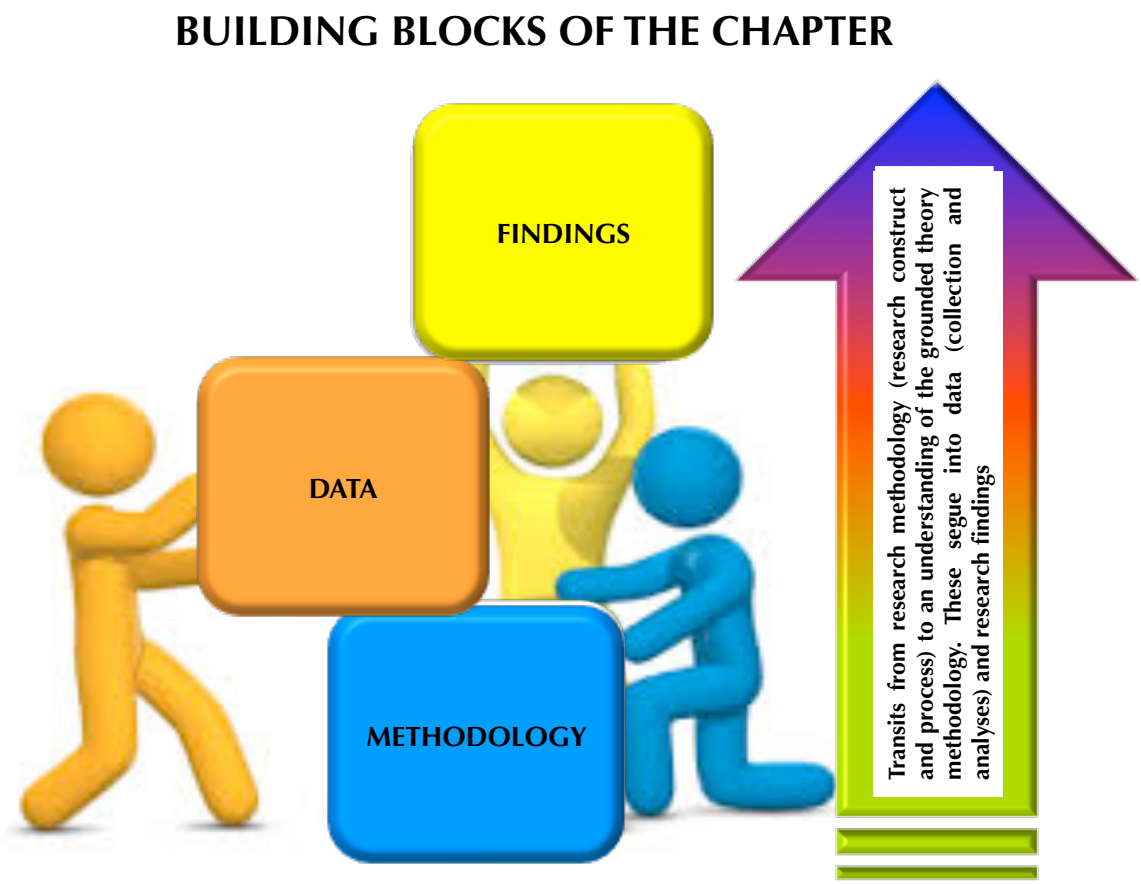


Figure 7 –Building blocks of Chapter 3

(A) METHODOLOGY

3.1 RESEARCH CONSTRUCT AND PROCESS

There are four key items in the construction and process of research: methods; methodology; theoretical perspectives and epistemology and ontology (Raddon, 2010). Methods represent the techniques or procedures of research; methodology represents strategies, plans or designs linking the choice of methods to the desired outcomes including the theories of gathering knowledge and how we can know what we are able to know; theoretical perspectives reveal the philosophical stance of the researcher (this stance informs the methodology and provides context for its logic and criteria); and epistemology and ontology - highlighting the inquirer's theory of knowledge and view of reality - which underpin the theoretical perspective and methodology (Raddon, 2010 and Brewis, 2012). Epistemology represents what constitutes valid knowledge and how we can obtain it (Raddon, 2010). It studies the criteria through which one understands what comprises knowledge (Johnson and Duberley, 2000 cited in Brewis, 2012). Ontology studies what constitutes reality and how we can understand existence ('being') through its basic elements (Silverman, 2010 cited in Brewis, 2012). In other words, epistemology helps to know when knowledge is valid or truthful and ontology considers reality or existence and its meaning (Packer and Goicoechea, 2000).

To capture these critical items in research construction and process, one deduces that the way we think the world is (ontology), influences what we think can be known about it (epistemology); how we think it can be investigated (methodology and methods); the kinds of theories we think can be constructed about it; and the philosophical, political and policy stances we are prepared to take (theoretical perspectives). Ontology is the starting point of all research, after which one's epistemological and methodological positions logically follow (Grix, 2002). Therefore, as a foundational piece, getting the 'right' ontology is a necessary but not sufficient condition for a 'right' meta-theory, theory and practice (Fleetwood, 2005 adapted).

Since ontology studies the constituents of social reality (Blaikie, 2000, cited in Grix, 2002), it is easier to appreciate fundamental divergences in ontological positions. These differences necessitate the need for the researcher to understand, acknowledge and be prepared to defend

one's own ontological positioning. This stage of the research process should be clarified and concluded before progressing to other areas of the research construction and process. Examples of ontological positions are those contained within the perspectives: 'objectivism' and 'constructivism'. The objectivist avers that social phenomena and their meanings exist independent of their social actors. The constructivist argues that social phenomena and their meanings are continually being accomplished by social actors. It implies that social phenomena and categories produced through social interaction are in a constant state of revision (Bryman, 2001, cited in Grix, 2002 and Bryman, 2003 cited in Research Methodology, n.d.).

From these two polar opposite examples of ontological (foundational) positioning, it is evident that research construct and processes that commence from one position will most likely be different in approach (methods, methodologies, epistemology, etc.) from the other.

Epistemology examines how we can gain knowledge of social reality. It evaluates how what is in existence (reality) can be known. Epistemology focuses on the knowledge gathering process and is concerned with the continuous development of new models or theories that are better than competing models and theories. This is because knowledge is seen as continuously changing and not stagnant. Two antipodal epistemological positions contained within are the 'positivism' and 'interpretivism' perspectives. Positivism is based on a realist ontology which assumes that observation is theory-neutral and that the role of scientific research is to identify law-like generalisations that account for what was observed. On the other hand, interpretivism is based on a life-world ontology which argues that all observation is theory and value-laden and that investigation of the social world is not, and cannot be, the pursuit of detached objective truth (Leitch et al, 2010). From the above pairs of examples of ontological and epistemological positioning, it is obvious that respective antipodal positions can lead to different views of the same research. For example, if all one has been seeing is a shadow (reality) upon which certain descriptions have been created by that person (knowledge), when that same person is shown the object of the shadow, another reality is created upon which another set of descriptions have to be alluded. In either case the reality and knowledge have been defined, not by the object or the shadow, but by the person studying the same. The assumptions underlying research are thus both ontological and epistemological – the logical starting points of research from which we build on the methodology and methods.

So ontology is about *what* is true and epistemology then is about *methods* of figuring out those truths (Webpages.uidaho.edu, n.d.). The 'world' or 'reality' straddles the material (oceans, mountains, moon, weather, etc.), the ideal (beliefs, understandings, signs, symbols, explanations, concepts, etc.), artefacts (cosmetics, computers, etc.), social (practices, relationships, social structures, market mechanism, etc.)

Although the ontological positioning has been identified as foundational to the research structure and process, the research problem or question which is the purpose or objective of the study remains the starting point as depicted in the figure below:

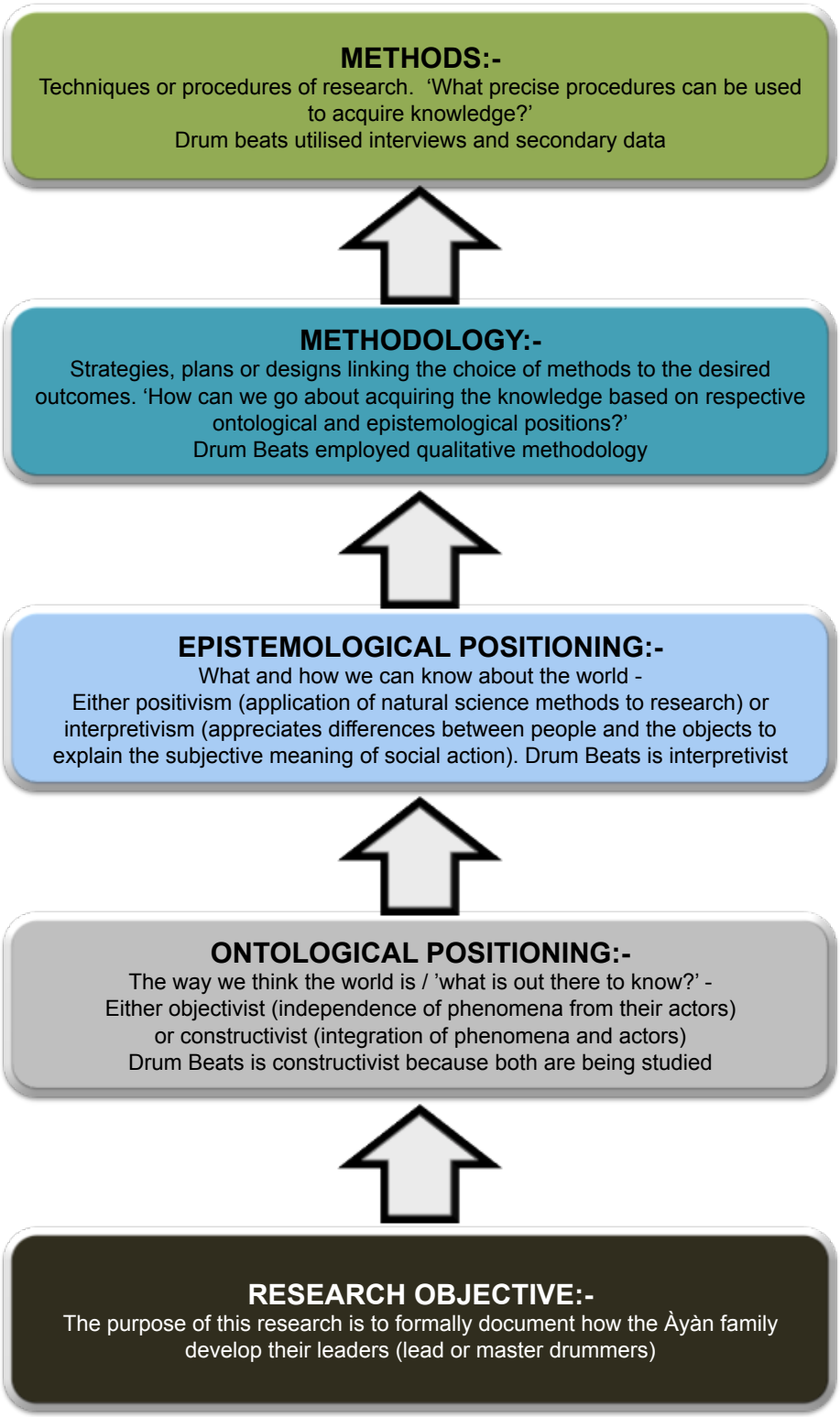


Figure 8 – Image depicting the critical areas of research construct and process for Drum Beats study. Starting point is the research objective to keep to the study focus (adapted from Research Methodology, n.d.)

Defining research purpose and ontology at the start of the research process are crucial to determine the choice of the research design. For example, the choice of objectivist ontology leads to positivist epistemology, which is associated with a deductive research approach to which quantitative research methods are employed. Alternatively, the choice of constructivist ontology leads to the selection of interpretivist epistemology, associated with an inductive approach to which qualitative methods of data collection and analysis are utilised (Research Methodology, n.d.). This is depicted in the image below.

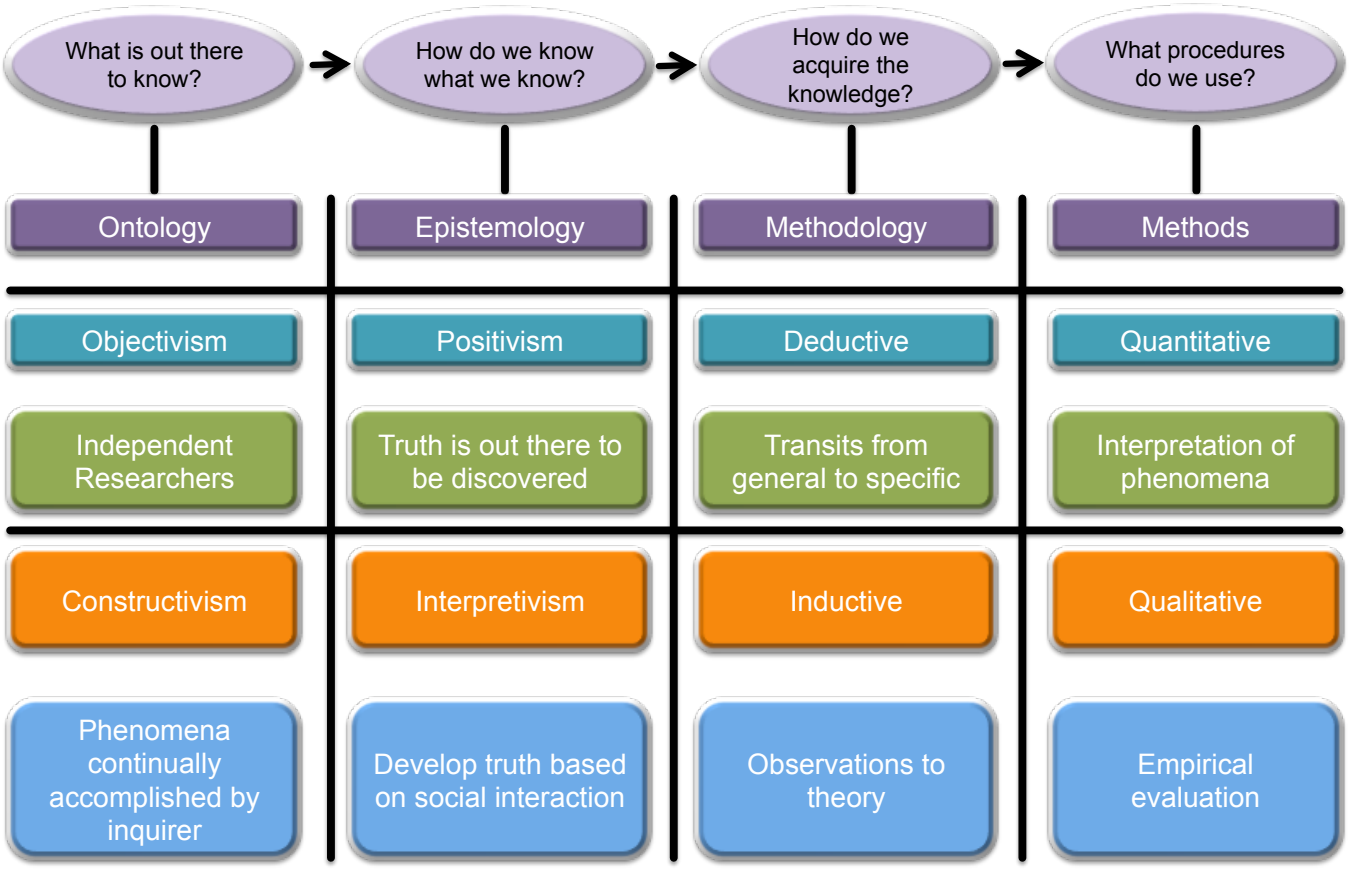


Figure 9 – Image illustrating build up of research construct and process (adapted from Research Methodology, n.d.)

Notwithstanding the tendency of research designs to be presented as dichotomies, such either-or' research positioning could be viewed as a double edged sword that is useful for simplification, to teach or guide researchers (Brewis, 2012) the constituents of research design in a simplified form and which is also dangerous to fixate into definitive structures (Silverman, 2000), what should be a continuum (Raddon, 2010). This is especially so because there resides elements of either in both and certain studies could be embraced by either and both (Silverman, 2000). It should not be a stark choice between words and numbers or imprecise and precise data. The tool used should depend on the nature of what is being studied, the likely accuracy of descriptions, the purpose and resources available not on ideological

commitment to one methodological paradigm or another (Hammersley, 1992, cited in Silverman, 2000).

3.2 REVIEWING METHODOLOGICAL POSSIBILITIES

3.2.1 Grounded Theory Research

According to Boychuk Duchscher and Morgan (2004), Grounded Theory was borne out of the scholastic merger between two (2) sociologists Barney Glaser and Anselm Strauss (Eaves, 2001; Glaser and Strauss 1967). As it is not unusual for parents to have divergent views about the same subject, these proverbial 'fathers' later adopted epistemologically divergent paths in the eventual evolution of the methodology with Glaser going quantitative positivist and Strauss qualitative interpretivist. Table 1, adapted from Jones and Alony (2011) and Wu and Beaunae (2014), outlines the differences between the two main schools of the grounded theory methodology

Glaser 'School'	Strauss 'School'
Researcher starts with an empty mind, believing that one objective reality exists and it is waiting to be discovered	Researcher has a general idea of where to start, believing that there are multiple, constructed social realities in the data (Jones and Alony, 2001 citing Charmaz, 2006). These multiple realities may even conflict with each other
The theory emerges with neutral questions	The theory is forced with structured questions
Development of a conceptual theory	Conceptual description (description of situations)
The ability to perceive variables and relationships (i.e. theoretical sensitivity) comes from researcher immersion in the data	Theoretical sensitivity comes from methods and tools
The theory is grounded in the data	The theory is interpreted
The credibility of the theory, or verification, is derived from its grounding in the data	The credibility of the theory comes from the rigour of the method
Basic social processes must be defined and identified	Basic social processes do not have to be defined or identified

Passive researcher	Active researcher
Data reveals the theory	Data is structured to reveal the theory
Coding is less rigorous, a constant comparison of incident to incident, with neutral questions and categories and properties evolving. Take care not to 'over-conceptualise', identify key points	Coding is more rigorous and defined by technique. The nature of making comparisons varies with the coding technique. Labels are created with care. Codes are derived from microanalysis of the data. This comprises of a word by word analysis of the data
Two coding phases or types, simple (fracture the data then conceptually group it) and substantive (open or selective, to produce categories and properties)	Three types of coding, open (identifying, naming, categorising and describing phenomena), axial (the process of relating codes to each other) and selective (choosing a core category and relating other categories to that) (Note: Some literatures outline the three levels as open, axial or selective and theoretical. This research adopts the better known levelling of open, axial and selective)
Regarded by some as the only 'true' grounded theory methodology	Regarded by some as a form of qualitative data analysis (QDA)

Table 1 – Differences between the two schools of grounded theory methodology

To the extent that the choice of appropriate method of data collection is influenced by the nature of the research questions, objectives and the methodology (Robson, 2002 and Kumar, 2005 cited in Boadu and Sorour, 2015), Drum Beats aligns more with the Straussian School.

Notwithstanding the positional differences between the 'founding fathers', both agree on the purpose of the methodology being:

1) The creation of a stable theory that is committed to research authenticity;
2) That is understood by the persons studied (agreeing with the ethics of reciprocity proposed by Bell and Bryman, 2007);
3) That fits the social context notwithstanding inherent flux;
4) That accommodates connections amongst perceptions and concepts;

5) That may be useful as a model to direct action.
(Eaves, 2001, Byrne, 2001, Pounder, 2002 and Boychuk Duchscher and Morgan, 2004)

To harmonise the apparent dichotomies in the respective schools of grounded theory, the above five notions will be the methodological compass for this study.

Certain types of social research call for specific approaches (Creswell, 2003). The principal objective of grounded theory is to produce descriptive models of human social activities, which are grounded in the data (Morse and Field 1995 cited in Eaves, 2001) whilst its ancillary aim is to expound on and adapt current theories (Strauss and Corbin 1990). The principal objective of this research is to academically describe the leadership development process of the Àyàn family of drummers. This scholastic exposition is expressed as a model that connects the research thrust to the structure of grounded theory.

The research and ethics process ensures that the respondents understand the research purpose. In meeting the research objective, the study emphasis is on a social context within dynamic settings. The analyses of the information gathered during data collection primarily involve connections amongst perceptions and context of the respondents within their respective environments. Therefore, there is an apparent fit in the use of grounded theory for this research.

Notwithstanding the axiomatic connection between the selected methodology and the research focus, it is instructive to have a comparative look at other methodological possibilities that could have served the research.

Creswell (2003) outlines three approaches to research - quantitative, qualitative and mixed. The quantitative approach explains phenomena by collecting numerical data that is mathematically or statistically analysed (Aliaga and Gunderson, 2000 cited in Muijs, 2004).

Qualitative research involves the interpretation of the meanings, metaphors and symbols of the social world. It aids the researcher in understanding how individuals (solo or within a group) make sense of a situation and their behaviours. It usually involves a small number of participants. Qualitative methods are ideal creating rich descriptions of lived experiences (Asher and Miller, 2001). The objective of the qualitative methodology is to develop a theory,

outline a pattern or themes, advocate a position, collaborate or champion a change (Creswell, 2003). Information collected for qualitative research usually involve text and image analyses (ibid, 2003).

Although qualitative research is an umbrella term that covers a wide range of methods, such as interviews, case studies, ethnographic research and discourse analysis, etc., (Mujis, 2004), the 'qualitative possibilities' for this section was guided by the methodologies outlined in Creswell (2003 and 2007) viz. narrative, phenomenology, ethnography, grounded theory and case studies.

Mixed methodologies base knowledge on pragmatic grounds. For example, consequence-oriented, problem-centered, and pluralistic data collected either simultaneously or sequentially, involves both numeric (quantitative) and text (qualitative) information.

3.2.1 Why Not Quantitative Methodology?

Following from the above definition, quantitative research is based on numerical data analysed statistically (Mujis, 2004). It involves experimentation and surveys towards replicating and generalising the results of a sample to the population (Babbie, 1990 cited in Creswell, 2003). Quantitative research draws from the natural sciences from which a transposition to the social sciences occurs. The quantitative researcher tends towards the positivist worldview of the fixed laws of cause and effect. From these laws, theories are tested for acceptability, refining or outright rejection. It is believed that the truth is out there waiting to be discovered through objective evaluation and measurement. Therefore all truth and all knowledge can be defined. The types of research questions that the quantitative researcher seeks answers to include studies that require a quantitative answer (*'What percentage of our student population are single parents?');* studies that determine numerical changes (*'What has been the trend in student loan repayment over the past five years?');*studies that mathematically explain phenomena *('What factors predict the graduation rates of doctoral students?'*); and studies that test hypotheses (*'Is there a relationship between active class monitoring and graduation rates of doctoral students?')* (ibid, 2003, adapted).

From the above outline of the quantitative approach, it is apparent that it would not be appropriate for this research because the objective of this study is to create a learning structure (inductive) that describes a leadership development approach. The study is not to test an already existing model (deductive). Furthermore the study is neither seeking quantitative

answers nor defining numerical changes nor mathematical phenomena. However, a quantitative research may be relevant when testing the model built from this study.

With the limited number of variables that quantitative methods can accommodate, they are inadequate in the development of theories and models from research. Thus, where the study involves a measure of complexity and depth, a qualitative approach is more appropriate (Mujis, 2004). Therefore, quantitative methods are better suited for breadth and subsequent generalisability and replicability; qualitative for depth and subsequent understanding for application or action and mixed methods for both breadth and depth.

3.2.2Why Not A Narrative Research?

From the foregoing section, it is understood that this research is better served through the qualitative methodology. The next question to address is which of the qualitative methodologies should be selected? Narrative research 'emphasises the interpretive power of stories to disclose human meaning' (Wertz, 2005). Narrative is a 'portmanteau term' (Andrews et al, 2008) used to describe the many ways events are told and described by those who are involved (Overcash, 2004). It is a form of inquiry where the investigator studies the lives of individuals and asks one or more of them to tell stories about their lives. This information is then retold by the inquirer into a narrative (Creswell, 2003). The narrative combines views from the lives of the respondent and the researcher (Clandinin and Connelly, 2000, cited in Creswell, 2003). Although the definition of a narrative tends to be broad and ambiguous (Overcash, 2004), the approach is not wide enough to cover the research objective of Drum Beats. The research involves in-depth storytelling by Àyàns, towards creating a didactic expression of their leadership development method which can be illustrated as a model. Therefore this research is inadequately served by the narrative methodology.

3.2.3 Why Not A Phenomenological Research?

Phenomenological research illuminates the specific to identify phenomena through how they are perceived by the actors in a situation (Lester, 1999). It explains and conceptualises the process and structure of mental life including the meaningful world that is lived through the experience of the person being questioned (Holroyd, 2001 and Wertz, 2005). Thus, while the narrative may study a broad range of issues regarding one or more persons, the phenomenological research zeroes in on a phenomenon experienced by a small number of subjects (Creswell, 2003) to develop meaningful patterns and relationships (Moustakas,1994

cited in Creswell, 2003).

Like the narrative, the experiences of the researcher in the course of the study are encapsulated in the research (Nieswiadomy, 1993 cited in Creswell, 2003). Also like the narrative, the phenomenological method would not cover the research objective of Drum Beats which goes beyond individual stories of thirty Àyàns and their respective specific phenomena to creating descriptive knowledge of how they develop their leaders.

3.2.4 Why Not An Ethnographic Research

Ethnography is used to study and describe a group or culture. The researcher searches for predictable patterns in the lived human experiences by carefully observing and participating in the lives of those under study (Sangasubana, 2011). Data is collected in multiple ways over a time period (ibid, 2011). Ethnographic research studies a culture or a cultural group and their lived experiences in a natural setting over a prolonged period of time (Creswell, 2003). It therefore involves the close observation of social practices and interactions. The researcher is then able to go beyond what is seen to appreciate how certain processes or situations are expected to work, what they mean and what interpretations participants ascribe to it (Asher and Miller, 2001).

Much like the previous discussions in this section, ethnographic research would not address the research objective of Drum Beats because the latter moves beyond the understanding of people, culture, symbols and meanings to the creation of descriptive learning.

3.2.5 Why Not A Case Study Research?

Case study research is an in-depth inquiry of a program, process, event, activity and/or individual(s) (Creswell, 2003). It facilitates the exploration of a phenomenon within its context using multiple sources of data and evidence (Baxter and Jack, 2008; Rose et al, 2015). Case method researches the intrinsic behaviour of one person, group, or organisation (Simon and Goes, 2013) and is expected to capture the complexity of a single case (Johansson, 2003). It is more appropriate when 'how' or 'why' research questions are being asked; where the inquirer cannot manipulate the behaviour of those involved in the study; where the focus is on a contemporary (not historical) phenomenon within a real-life context; where extensive description is required and where the boundaries between the phenomenon and context are not defined (Yin, 2008; Baxter and Jack (2008).

Although case research extensively resolves 'how' and 'why' questions within complicated

contexts, it does not facilitate the academic construct demanded by this research. Furthermore, while the case approach emphasises the contemporary over the historical, Drum Beats is antipodal.

3.2.6Why Not Mixed Methodology?

Mixed methods research emerged as 'a third methodological movement' in the social and behavioural sciences (Tashakkori and Teddlie, 2003 cited in Bulsara, 2014). It examines multiple approaches to data collection in a study (Creswell, 2003). Thus investigators using mixed methodology could combine observations and interviews (qualitative data) with traditional surveys (quantitative data) (Sieber, 1973 cited in Creswell, 2003). The purpose of this approach was to manage perceived limitations inherent in the use of a single method thereby moderating or neutralising intrinsic biases. This drive for the convergence of the quantitative and the qualitative precipitates data triangulation (Jick, 1979, cited in Creswell, 2003). Mixing different types of data in research can also help develop or inform other methods, can provide insight into different levels or units of analysis or lead to change and advocacy for marginalised groups, (Greene, Caracelli, and Graham, 1989; Tashakkori and Teddlie, 1998 and Mertens, 2003 all cited in Creswell, 2003); provides strengths that offsets the weaknesses of both quantitative and qualitative designs; provides more comprehensive evidence than the use of one methodology alone; it helps answer questions that cannot be resolved through the use of one methodology; it encourages researchers to collaborate across the apparently conflicting relationships between quantitative and qualitative researchers thereby embracing multiple paradigms(Creswell and Plano Clark, 2007). It is argued that the variation in data collection and answering the question from multiple perspectives leads to greater validity; broadens research coverage and minimises research gaps and researcher bias (Bulsara, 2014).According to Creswell (2003), there are three main mixed methodology procedures. These are sequential procedures - where findings of one method are elaborated or expanded with another method for example exploring with qualitative as a start following up with quantitative so that results can be generalised to a population and vice versa; concurrent procedures – where quantitative and qualitative data are collected at the same time for robust, comprehensive analysis of the problem, information integration and subsequent interpretation of the overall results and; transformative procedures–where the researcher adopts an overarching theoretical perspective within quantitative and qualitative data design. This provides a structure for study, data collection methods and anticipated results or changes by the study. Within this perspective could be a sequential or a concurrent approach.

Despite the time and resource challenge of using mixed methods (Creswell and Plano Clark 2007), it is of significant value to research and appears to be better suited to Drum Beats than the quantitative and qualitative (narrative, phenomenology, ethnography and case study) inquiries discussed in this section (i.e. 3.2). However to the extent that this inquiry explores lived experiences of a group of people towards building a scholastic construct, quantitative data collection (surveys, questionnaires) is severely restricted, because they are more deductive than inductive. Secondly, as discussed, quantitative data tend to focus more on breadth (for generalisation) than the depth (for exploration) required of this study. Although some questions may qualify as 'quantitative' in the interview outline, they are largely demographic support to the research. Thirdly, the fact that mixed methods help answer research questions which cannot be answered by quantitative or qualitative approaches alone (Creswell and Plano Clark, 2007), significantly reduces its relevance to Drum Beats because there is already a qualitative methodology(grounded theory) that better suits the research objective.

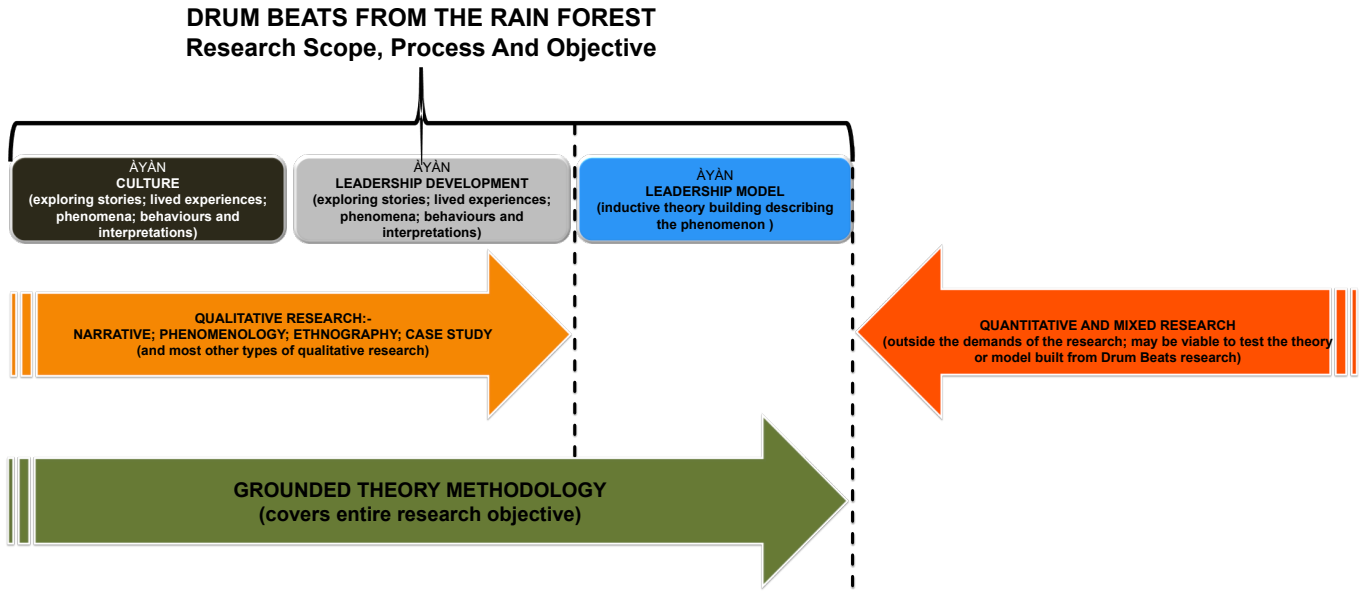


Figure 10 – Juxtaposing research objective with seven (7) methodologies discussed – other qualitative research methods (narrative, phenomenology, ethnography and case research do not cover the research objective whilst the 'quantitative' in mixed research places it outside the scope.

3.3 APPLYING GROUNDED THEORY

Qualitative research creates findings without the use of statistics or other quantitative processes (Strauss and Corbin, 1990). Grounded Theory Methodology (GTM) is classified as a qualitative research approach (Creswell 2003 and 2007). In terms of ontology and epistemology discussed earlier, GTM has an interpretivist view of reality as against the positivist perspective. The aggregate data and statistical analysis associated with the scientific method are largely abandoned in favour of the analysis of individual occurrences and accounts through in-depth interviews. Hence, the positivist researcher inclines towards quantitative analysis whilst the interpretivist tends towards qualitative methodologies. As a grounded theory, this research is interpretivist resting close to the centre of the dichotomous continuum. Not surprisingly, the methodology sometimes appears caught in a double-entendre between two divergent epistemological and ontological positions (Lomborg and Kirkevold, 2003).

Grounded theory is a qualitative research method designed to study social phenomena from the viewpoint of symbolic interactionism (Glaser and Strauss 1967 and Bowers 1988 cited in Eaves, 2001). The referenced theory is inductively derived from the studied phenomenon (experience) (Parry, 1998). It has been considered a valid approach for leadership research (Parry, 1998, Wagner, Lukassen and Mahlendorf, 2010, Kempster and Parry, 2011) and management studies (Pounder, 2002).

Through the quantitative-qualitative continuum, Grounded Theory (Backman and Kyngäs, 1999), straddles the post-positivist and the constructivist (Backman and Kyngäs, 1999) and has been recommended in various leadership studies (Marion and Uhl-Biel, 2001, Lord, Brown, Harvey and Hall, 2001, all cited in Avolio, 2007). Thus, while addressing the apparent dichotomies inherent in leadership theories (discussed in the Chapter 2), the integrative theory building approach of the Grounded Theory Methodology may help harmonise these ostensible contradictions towards viewing leadership as continuous, multi-stage, multi-factor and inter-disciplinary (ibid, 2007) much like the universe it operates in.

Grounded Theory is an approach that involves the researcher's personal and temperamental bent, keen theoretical insights or perceptions and an ability to make sense of these perceptions (Parry, 1998). Its founders - Strauss and Corbin (1990 cited in Pounder, 2002) - asserted that grounded theory is germane to all studies involving human behaviour in organisations, groups

and individuals. Its applicability for social and behavioural research therefore aligns with the purpose for which it was founded. Like other qualitative approaches, Grounded Theory is entrenched in practice but moves beyond a portrayal of the phenomena (Pettigrew, 1990 cited in Parry, 1998) to a clarification and a construction of what is going on (Pounder, 2002). Simply put, it commences with the qualitative and concludes with the quantitative.

For the purpose of this study, one was not drawn into the hair-splitting arguments about which strain of grounded theory to use because it would have taken away from the content and substance of the study. What will be stressed however is that such differences as seen, are more methodological than ontological or epistemological (Heath and Cowley, 2004).

Researching leadership using the Grounded Theory approach requires an understanding of what is being investigated or studied. A clear definition of leadership is therefore required to ensure that we are indeed studying leadership and not some other phenomenon. This is because it is critical for the inquirer to deeply understand the theoretics before generating grounded theory (Parry 1998). To this end, and for the purpose of this study, the definition of leadership was clarified in the literature review in a descriptive format. For the purpose of data collection (interviews), questions were built around the individual, the family, the society, the culture, symbolism around the drum and affiliations thereto. From the responses, general, axial and selective codings were generated to build a didactic construct of leadership development in the Àyàn family to fulfil the purpose of this research.

Grounded Theory provides strategies to build theories in areas previously unexplored or underexplored (Byrne, 2001) further making it appropriate for Drum Beats. Thirty (30) respondents were selected from the south-western region of Nigeria where the Àyàn family originated. This number of respondents agrees with studies by Creswell, (2007) and Suzuki et al., (2007). All 30 respondents selected were originally from, and largely grew up in the Àyàn homelands in Ọyọ́ and Ọ̀ṣun States (south-west Nigeria). All those selected had either travelled to other countries to perform or had close relationship with Àyàns who had travelled to other countries or both.

It is believed that ambiguities can be easily settled once we accept that there can be several

consistent explanatory claims about any occurrence (Hammersley, 1989 cited in Heath and Cowley, 2004). Like the universe, entities can also be in a constant state of mutation representing several things at the same time, for example, a female can be a mother and a daughter; an elder and a youth - at the same time. That each role is explanatory and definitive despite peculiar expectations is indicative of its fluidity (Heath and Cowley, 2004). Therefore the use of Grounded Theory provides veritable opportunity for incorporating a relatively wider gamut for blending qualitative and quantitative approaches (Merlino andMartínez, 2007) - even as the former (the qualitative) supports and lends meaning to the latter (the quantitative) (ibid, 2007) and vice versa. Grounded Theory Methodology permits the movement from unstructured ambiguity to structured learning without negotiating the fluidity of the dynamic environment.

For Drum Beats, the analyses of the data were conversational (discursive) and narrative agreeing, with views by Backman and Kyngäs, 1999; Merlino and Martínez, 2007 and McCreaddie and Payne, 2010. Thereafter, the data was dissected, abstracted, categorised and codified (see figure 11 below). There was iteration during the data collection and analyses. During this process, categories and hypothesis were verified (backwards) against collected data by assessing the categories with each other, with the theory, with the data and with the investigator's conclusions (Backman and Kyngäs, 1999). Technological support for qualitative data analyses and interpretation came in form of licensed NVivo (for Mac users).

The argument whether the literature review should go before or after the collection of data is another moot point in this study and was another item of disagreement between its founding fathers (McGhee, Marland and Atkinson, 2007). Although this study labelled this dissent 'fundamental', in this investigator's opinion it ultimately depends on researcher choice and research bent. Placing the literature review before or after the collection of data was not considered critical to the validity or relevance of this study. For the purpose of this study therefore, the researcher opted to carry out the literature review before data collection because it encouraged questioning and theoretical sensitivity, which is critical for grounded theory development (Goulding, 2005). It was a veritable source of secondary data and a valuable guide in theoretical sampling that lent itself to ancillary validity (important for acceptance of qualitative research). The alternative approach (i.e. literature review after data collection) would have been more ambiguous and unwieldy leading to the researcher flying blind and

jeopardising the flow of the study and researcher commitment. The challenge of bias arising from the inability to suspend what is known prior to the study (Backman and Kyngäs, 1999) does not come into significant play in this research because not much is known regarding the Àyàns in the context of leadership. Lastly, placing the literature review before the data collection ensured research 'fitness' (see section 3.3.1.1 below).

3.3.1 Methodological Issues In Applying Grounded Theory

Citing various sources (viz. Glaser and Strauss, 1967; Glaser, 1978; Walker and Avant, 1988; Strauss and Corbin, 1990 and Meleis, 1991), Backman and Kyngäs (1999) highlighted the main characteristics of Grounded Theory as being distinctive from other qualitative approaches due to its focus on theory development - whether substantive or formal. A theory is said to comprise concepts and attendant relationships. A theory is a methodical framework that is descriptive, explanatory and/or controlling of phenomena. Backman and Kyngäs(1999) went on to explain that substantive theories were relevant to the people concerned and were readily adaptable whilst formal theories were further developed than their substantive counterparts and met the criteria of fit, relevance and workability. The academic knowledge developed from this research is more substantive than formal because it is relevant to the people concerned, adaptable and actionable.

*3.3.1.1 **Validity in Grounded Theory Research** (Backman and Kyngäs, 1999; Lomborg and Kirkevold, 2003).*

'Fit' implies that the categories or groupings of the theory are easily connected, not forced, to the data, else the theory would not be 'grounded' in the data. For Drum Beats, the data analyses through coding on the NVivo platform facilitated the connectivity of the data collected to the theory in the literature review. Indeed right from the open coding level, conscious effort was made to ensure that the themes emanating from the collected data had definitive association to theory in the literature. This 'fitness' at the initial coding level ensures its stability at the more conclusive categories of axial and selective coding.

'Relevance' means that core problems and processes are permitted to emerge. During the analyses of Drum Beats, relevance was demonstrated at every coding level with the

investigator's iterative movements between theory, data, groups, themes and categories for the mensuration of the sub, main and intermediating arguments.

'Work' implies the theory's descriptive capacity to explain the phenomenon and to predict and interpret actions, which are linked to that phenomenon. The existence of 'work' in this research is presented as a product of 'fit' and 'relevance'. In other words, a research that is neither fit nor relevant cannot work. The concepts of 'fit', 'relevance' and 'work' are qualitative evaluations of a qualitative approach that determine the validity of a theory (Lomborg and Kirkevold, 2003). Therefore a valid theory is seen as one that corresponds to the phenomena in the area under study and is applicable to a practical environment (ibid, 2003).

3.3.1.2 Can Grounded Theory Be 'Good Science'?

When one shifts to the 'good science' perspective, more pertinent issues of Grounded Theory emerge. **'**Good science' commonly requires the satisfaction of three tests: validity, reliability and generalisability. Thus where GT is viewed as valid, reliable and generalisable, it could have satisfied the criteria of academic objectivity (Kirk and Miller, 1986 cited in Parry 1998). But how does one ensure or determine validity, reliability and generalisability of a GT research?

Since these concerns are borne largely out of the use of positivist criteria to evaluate an interpretivist model (Parry, 1998; Lomborg and Kirkevold, 2003), extensive research has also sought to align the qualitative concepts of Fit, Relevance and Work to the quantitative concepts of Validity, Reliability and Generalisability (Strauss and Corbin, 1990; Parry, 1998, Backman and Kyngäs, 1999; Lomborg and Kirkevold, 2003, Polit and Beck, 2010; Kempster and Parry, 2011). Strauss and Corbin (1990) suggested that the usual canons of good research should be retained but modified to fit the realities of Grounded Theory Research. Therefore research can be scientific by adopting methods appropriate to its subject matter (Silverman, 1993 cited in Parry, 1998).

3.3.1.3 Determining Validity, Reliability and Generalisability in Grounded Theory Research

Citing various studies (viz. Chenitz and Swanson, 1986 and Kirk and Miller, 1986), Parry, 1998 elucidated on 'validity' as the best accessible estimate or approximation to the truth of propositions and as the degree to which a study gives the correct answer – a position earlier countered by Cook and Campbell, 1979 (cited in Parry, 1998) that there was no 'correct answer' in social sciences. 'Reliability' is seen as the correctness of the evaluation tool over repeated measures. In other words, the degree to which a measurement procedure produces the same result however and whenever it is conducted. As a leadership inquiry, Drum Beats aligns with the position that there is no correct answer. If there was a correct answer, there would only be one valid, verified theory of leadership.

For the GT researcher, detailed field notes helped to maintain validity and reliability. Validity evaluates the trustworthiness of research findings. Therefore, the burden is on the researcher to prove the validity and credibility of research through field notes (Sanjek, 1990; Lapan, Quartaroli and Riemer, 2012). From the field notes of Drum Beats, the researcher revealed the choices made in the research field – from the irrelevant and unwieldy to the specific and particular – and the reasoning behind each decision. This was to open up to academic critique, the logic behind the research process. In describing this 'research path' (Lapan et al, 2012), the investigator detailed the number of participants, their names, demographics (gender, age, occupation, religion, education), the research setting, data collection format, the interview questions, the reasoning behind every interview question, research response and thoughts or insights that came to mind as the responses were being heard first hand (during actual interviews) and second hand (during playback for translation). Therefore it is the field notes that make both the research results dependable and the research arguments logical and persuasive 'without obvious contradiction or illogic' (Honigmann, 1976 p.244 cited in Sanjek, 1990).

Zohrabi (2013) outlined 6 different modes of facilitating internal validity:- triangulation (*data collected through several sources*); member checks (*results taken back to participants to confirm and validate*); long-term observation (*until saturation point is reached*); peer examination (*by nonparticipants in the field*); collaborative research (*involving most of the participants in all the phases of the study*); and researcher's bias (*every inquirer has their own perspective and paradigm of interpretation. Data should be collected, analysed and interpreted as impartially as possible*). Of these 6 modes, Drum Beats employed 4 modes –

triangulation, member checks, collaborative and researcher's bias. A fifth mode – 'peer' examination – is facilitated by the field notes made, the primary and secondary research supervision and the viva voce process.

The concept of triangulation for research validation had been expanded in earlier studies by Decrop (1999), Barbour (2001), Meijer, Verloop and Beijaard (2002) and Bryman (2003). Triangulation refers to the use of more than one approach to the investigation of a research question in order to enhance confidence in its findings (Bryman 2003). It builds on the notion of a fixed point, or superior explanation, against which other interpretations can be evaluated (Barbour, 2001). Based on the triangle analogy, triangulation implies that a single point is considered from three different and independent sources (Decrop, 1999). Triangulation is a method of highest priority in determining internal validity in qualitative research (Gliner, 1994 cited in Meijer, Verloop and Beijaard, 2002). It grounds the acceptance of qualitative approaches (Denzin, 1978; Rossman and Wilson, 1985). Triangulation means looking at the same phenomenon, or research question, from more than one source of data. Information coming from different angles can be used to corroborate, elaborate or illuminate the research problem and enhance a study's generalisability (Denzin, 1978 cited in Decrop 1999). Types of triangulation include (adapted from Denzin, 1970 cited in Decrop, 1999; Miles and Huberman, 1994 cited in Meijer, Verloop and Beijaard 2002and Bryman, 2003):-

1) Data – involves data collected from different persons, or at different times, or from different places e.g. use of primary (interviews, focus groups, observations, etc.) and secondary (text, books, photographs, articles, etc.) data; field notes during and immediately after each interview or observation session. These field notes include texts, emerging questions from the research, non-verbal behaviours, respondent reaction, environment, etc. Drum Beats collected primary data (structured open interviews) from 30 different persons at different times (cluster of 3 interviews over a 10 day period). Secondary data was through peer reviewed articles and university texts on the culture of the Àyàns.

2) Method - entails the use of multiple methods to study a single problem. This can be different qualitative methods or a combination of qualitative and quantitative techniques but not in a hierarchical order like qualitative exploration and quantitative inference. Drum Beats adopted the qualitative methodology. The purpose for this selection is discussed in section 3.2 above.

3) Researcher - concerned with the use of different researchers to interpret the same body of data. Independent investigators can also be asked to examine a part of the data and to confirm or invalidate prior interpretations. Investigator triangulation includes 'member checking' where respondents are invited to read or listen to their translated interviews or a summary of the analysis provided by the researcher and to comment on it if necessary. Their remarks, disagreements or additional information should be reintroduced into the analytical process. Another type of investigator triangulation is letting an auditor regularly review the data gathering and analysis processes to confirm adherence to sound research practices. This is to ensure a consistency of rigor in the qualitative research process (Lincoln and Guba, 1985 cited in Decrop, 1999). Drum beats applied member checking where respondents were required to listen to the translated interviews for validation or otherwise. During this corrective process, the investigator also obtained clarification for questions that emerged from the field notes taken.

4) Theoretical – comprises the use of different theories to explain results. It involves using multiple paradigms to interpret a single set of data. For example viewing the data from different disciplinary angles: anthropology, psychology, sociology, marketing or economics. Multiple sources of evidence should be brought together to define a construct or a causal relation. One should wonder if each new data chunk corroborates or opposes the emerging theory. This is in line with Glaser and Strauss' (1967) principle of permanently asking questions and making comparisons. Confronting emerging hypotheses with existing theories (no matter whether they are based on quantitative or qualitative approaches) and searching for alternative explanations further help to make conclusions more robust. The analyses of Drum Beats drew from music, culture and anthropology, religion, psychology, sociology, philosophy and leadership.

Another way to ascertain reliability is to replicate the study, which may be difficult, if not impossible in a Grounded Theory, since no two (2) situations are alike, but events change continuously even within the research project (Glaser and Strauss, 1967). Notwithstanding this challenge, the structure of a Grounded Theory (GT) Research can be employed in another study to serve the purpose of research replication. Thus a GT inquirer may use the sampling frame, critical incidents and introductory questions of a prior GT research to interpret, understand and predict phenomena. This process makes for a replicative (reliable) study. Where the developed theory does not support the existing literature, but the variation is

explainable by substantive differences in the research situation, then the theory can be said to be reliable.

Citing previous studies, Polit and Beck (2010) argued that 'generalisability' does not apply to particulars (citing Lincoln and Guba (1985). They caution on the tendency to generalise research findings to specific individuals in specific contexts and circumstances (Donmoyer, 1990 cited in Polit and Beck, 2010). This lends support to what had been emphasised by prominent quantitative measurement expert, Cronbach (1975, ibid,2010) who posited that even where local conditions are properly weighted, any generalisation is a working hypothesis and not conclusive. Firestone (1993, cited in Polit and Beck, 2010) developed three (3) models of generalisations for qualitative and quantitative inquiries:-

1) *Extrapolation* - from a (random probability) sample as representative of the population. This is employed in most quantitative research. In this context, every member of the population has a chance of being part of the sample.
2) *Analytic Generalisation* – used by qualitative (more) and quantitative researchers and – where the researcher generalises from particulars to broader constructs or theory.
3) *Case to Case Translation (Transferability)* – where research finding is used with completely different people or in a completely different setting – used more by qualitative researchers. In other words, every research is treated on its own merit and/or peculiarity.

The latter two models are tools to deal with the ostensible conflicts in qualitative research with simultaneous emphasis on the general and abstract (Schwandt, 1997 cited in Polit and Beck, 2010). None of these models is perfectly realised as each represents ideal situations hardly achieved in the real world (Polit and Beck, 2010).

3.3.1.4 Grounded Theory Research - Making 'Bad Science' Good

The generalisation model adapted to this research is the analytic approach where the inquirer generalised from particulars to broader theory building. In addition, the research was aligned to the 'good science' concepts of qualitative interpretive research - fit, relevance and work. Furthermore, the plausibility of findings to the average reader is itself an element of validity in GT research (Backman and Kyngäs, 1999; Lomborg and Kirkevold, 2003; Kempster and Parry

2011). Thus, in addition to fitness, relevance and workability, research validity is also determinable by the reader.

(B) DATA

Creating effective research questions for the interview process is one of the most crucial components to interview design (Turner III, 2010)

0.0 REFLECTING – THE DEVELOPMENT OF THE DOCTORAL PRACTITIONER

It was her first introduction to statistics at the undergraduate level – her most unpleasant academic experience up until that time. She had battled through the course and virtually every question in the examination left her stumped; just about as bewildered as she is now - struggling to draw up interview questions for her first doctoral research.

It had been a pasticcio of confusion, frustration, trepidation, exhaustion and procrastination – not the place she wanted to be at this complicated crossroads of her personal, professional and academic existence but it was the place she needed to be.

However befuddling, she knew it would all make sense ... eventually! But the interregnum was a mental torture.

She would wait it out as she always did…

3.4 INTRODUCING REFLEXIVITY

According to Cruz and Higginbottom (2013), reflexivity refers to a process by which 'researchers are obliged to delineate clearly the interactions that have occurred among themselves, their methodologies, and the settings and actors studied'. It calls for a level of self-conscious reflection upon the ways in which research findings are shaped by the research process itself and the analyses that take these dynamics into account. Therefore reflexivity is a pivotal criterion for assessing quality in qualitative research.

Thus, to protect the scientific rigour of the research, the investigator relied on reflexivity to make transparent the researcher's effect, influence, methodology and tools of data collection on the process of the research and research findings. Some key results of this process are integrated into the body of this research mostly as opening segments ('0.0'). The reflexivity approach contrasts with quantitative research, where efforts are made to minimise or eradicate the effects of the researcher on the research.

Conversely, any would question the extent to which the latter is truly achievable, as all research is socially constructed, interpreted and filtered by people. Even where inquirers are subject to similar study rules, principles and guidelines, each would still process and synthesise information in particularised, separate ways. Therefore regardless of each researcher's epistemological or ontological leanings, each is imbued with internal ideologies, values and belief systems that may be difficult to deconstruct.

The aim of reflexivity is thus to acknowledge this influence in a transparent fashion. This may be of particular importance in focused ethnographies, particularly for a researcher who is familiar with, or who may have a personal experience of, the culture being studied. Reflexivity therefore allows the researcher to establish the validity of the phenomena being studied and that it is not just an expression of the researcher's own ideology.

3.5 THE DATA PROCESS

Grounded theory is the non-linear, concurrent, creative, integrative, and iterative (Pounder, 2002; McGhee, Marland and Atkinson, 2007 and Wagner, Lukassen and Mahlendorf, 2010) invention of the open, axial and selective coding process. It is a methodology that transits circuitously from the random to the purposive – transmogrifying at each level. The data collection procedure for qualitative research in general and grounded theory in particular involves, inter alia, observation, focus groups, and interviews. Interviews and focus groups are placed as the most widely used in data collection for qualitative research data (Gill et al., 2008and Englander, 2012). With hardly any contrary argument in the literature regarding the appropriateness of interview to qualitative research, Drum Beats had initially decided to employ ('in pecking order') interviews, focus group discussions and observations. Coupling interviews with the other data collection methods (focus groups and observations) would have

provided the researcher with more robust information cluster for analyses (Turner III, 2010). But when the reality of the studied environment hit the researcher, viz. availability of respondents, logistics and resources, the only practicable primary data collection option was interviews.

The main drawback of qualitative data collection methods has always been their inability to effectively code data given the relative depth and richness of responses compared to e.g., questionnaires (Gill et al., 2008 and Englander, 2012). However, this very richness and depth (Englander, 2012) are the reasons why interviews are preferred over questionnaires in qualitative studies like Drum Beats.

For Drum Beats, primary data was collected through interviews, observation and social interaction (e.g. segment 0.0 and chapter vignettes) and secondary data was obtained through texts, literature and peer reviewed articles (Byrne, 2001 and Eaves, 2001). The interviews were undertaken in the Yorùbá language to facilitate openness and ease in respondent communication thereby enabling depth of expression and articulation.

The scope of this study is the Àyàns of south-west Nigeria. The location of study is south-west Nigeria - the region is native to the Àyàns. The study emphasis was on talking drummers who were still in the drumming profession. Non-drumming Àyàns, female Àyàns and Àyàns outside the location were excluded from the population. Thirty (30) respondents were selected from Àyàn enclaves in Lagos (south-west Nigeria). The location selection was based on access available to the point-person. They were all adult (above 21 years old) male professional talking drummers that grew up in the Àyàn native homesteads. There were thirty (30) structured interviews – a sample size that is considered large for a qualitative interpretivist research but adequate for a grounded theory study (Creswell, 2007 and Suzuki et al., 2007). From this relatively homogenous cluster, the data collection process became saturated around the 12th respondent. Each interview averaged an hour in length, with another three hours for translating. The interviews were translated into English language before uploading onto the NVivo platform as raw data for analyses. Data was analysed through coding, which was carried out concurrently with data collection (Byrne, 2001, Eaves, 2001). In other words, data collection, translation and uploading were carried out simultaneously. This facilitated the iterative process inherent in grounded theory method.

During data analysis, the investigator searched for core variables that served as the bases for theory building. To manage inherent unwieldiness of the data collection and analyses process, the researcher's mind entertained a continuous trialogue among the theory in the literature review, the data being collected and analysed and the theory which was evolving from the analyses (Backman and Kyngäs, 1999). Core variables have the following physiognomies (Byrne, 2001):-

1) Frequent recurrence
2) Connected various data
3) Possessed a descriptive purpose
4) Contained inferences for formal theory
5) Became more definitive
6) Allowed for maximum adaptation and variation

Data was collected and coded on 3 levels (Eaves, 2001):-

1) Level 1 – Line by line examination
2) Level 2 – Comparison and contrasting to create categories (groups, clusters)
3) Level 3 – Development of concept and theory which emerges with data reduction and selective sampling

These three (3) levels align with the following coding categories (Pounder, 2002):-

1) **Open Coding** (Level 1) – is the initial process of grouping and ordering data compassing phenomena. Thereafter the inquirer iteratively (in a 'back and forth' process) creates sub-groupings from the concepts that relate to the same event or experience within the phenomena under study. Hence, we have groupings and sub groupings within each group. Every sub-group or sub-category is examined on the bases of regularity, extent or interval, mode of activity, individual concerned, period of function, etc. The effort is to evaluate and dimension the sub and main vis-à-vis the definitive actuality of function. Open coding is therefore the foundational building blocks to the creation of a grounded theory that recognises and integrates the reality of the phenomenon.
2) **Axial Coding** (Level 2) - aims to identify main groupings (central phenomena) making correlations between the main groups and their related groups through the coding

paradigm to identify such relationships. Category relating is made with constant reference to evidence, incidents and events that either confirm or repudiate correlation (i.e. category relating) or it makes obvious the likelihood of new relationships. Again, it is this iterative movement that grounds the theory in reality in a scientific (positivist) manner.

3) **Selective Coding** (Level 3) – identifies the central experience being investigated. The effort is to recognize the most distinctive issue developing from the research. Category meaning from axial coding should be related to this central experience - directly or indirectly. Similar to axial coding, selective coding is a higher level of intellection and abstraction. Selective coding involves both inductive and deductive thinking and leads the researcher in a circuitous journey between the data and the hypothesising in search of equivalents or incongruities. Where gaps exist in the grounded theory, it behooves the researcher to revisit the field to clear the disparities.

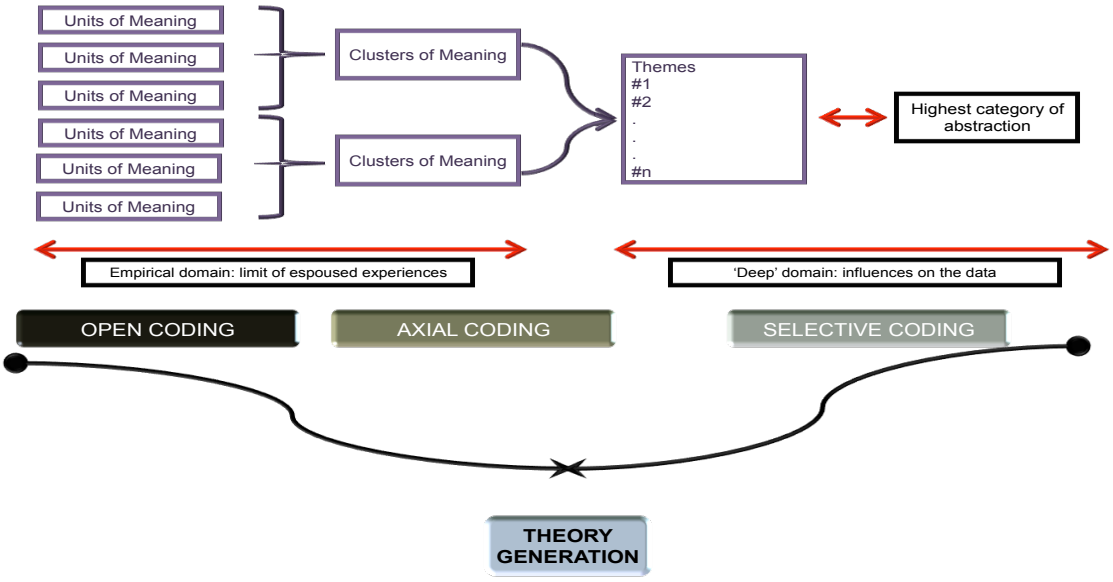


Figure 11 – Actual Coding Outline for Drum Beats (Adapted from Kempster and Parry, 2011)

The data collection and coding continued until no significantly new or different information was found. To the researcher, this saturation point in the data collection and coding process represented the opening to the next levels of the study.

3.6 THE INTERVIEW

3.6.1 Preparing For the Interview

Referred to as the 'verbally administered questionnaire' (Gill et al., 2008, p.291), the interview provides the reconnoitering platform for views, experiences, beliefs and motivations especially where little is known about the subject matter (Turner III, 2010) as is the case with Drum Beats. This exploration process is expected to result in deeper insights into the subject matter. To this end, the inquirer had to develop questions that will keep the respondents' concentration on the question on hand (Englander, 2012). Given that qualitative data collection is about depth (ibid, 2012), the researcher had to be prepared with follow up questions to 'dredge up' more insights if necessary. This agrees with the position in Goulding (1998) of data comprising life histories (citing McKinley-Wright, 1995; Clondinin and Connelly, 1994) and secondary data (citing Szabo and Strang, 1997).

3.6.2 Determining the Suitable Interview

With numerous types and variants of interviews in research, a crucial choice the investigator needs to make is the type of interview that would be appropriate for the study given the constraints of resources and time. Some types of interviews found in the literature include structured, semi-structured, unstructured, open, focused, formal, informal, in-depth, partially structured, informal conversational, open-ended, closed, fixed and standardised (Duffy et al, 2004). For the purpose of the section of the study, the researcher focused on three (3) main interview types dealt with in the literature (ibid,2004)viz. – unstructured, semi-structured and structured. This is because most interview types find place in either of these categories.

In the unstructured interview, questions evolve as observational experiences evolve (Turner III, 2010). In other words, there is no prepared set of questions. The researcher just goes with the flow of the observation with questions made up ('evolving') as the interview progresses. Unstructured interviews do not echo any prior theory or notion and are prepared with minimal organisation. They are very useful when cogent 'depth' is required or where little is known about the topic or where an alternative viewpoint is sought. (Gill et al, 2008). Although unstructured interviews allow researcher immersion, they can be unreliable or unstable for data coding which is a pillar of grounded theory investigations due to inherent variety of responses.

The format of semi-structured interviews affords adequate research and researcher flexibility to obtain significantly deep interview responses. This differs from the unstructured process where (for example) a question outline may have been drawn up but each respondent may or may not be asked the same set of questions depending on responses received. The guide accommodates the divagation of either interviewer or interviewee to pursue an idea or delve further into a response in finer detail (Gill et al., 2008 and (Turner III, 2010). Thus, the questions merely guide the researcher in the process. Like the unstructured interview, the semi-structured design is also a challenge (to a lesser extent) for data coding which is the hallmark of a grounded study.

In the structured interview format, every respondent is asked the same question, but (as with the other interview types discussed above) replies are open-ended. The researcher also has the opportunity to delve deeper through follow up questions to the open ended responses. Whilst standardised questions may best fit the grounded theory research, the non-standard nature of responses is also believed to make coding difficult (albeit to a less extent). Evidently this interview approach would best suit a grounded theory study. The glaring demerit of the method i.e. non-standardisation, is significantly moderated by the focused nature of the study within a relatively homogenous family group. Thus while the quality of responses would be very rich, the homogeneity of the study cluster vis-à-vis the standardisation of the questions would minimise the likelihood of responses being 'all over the place' because the question scope is limited.

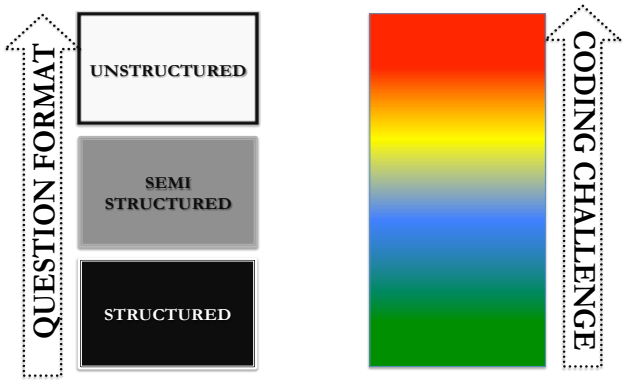


Figure 12 - Image Depicting Questioning Format and Coding Challenge – As questions become more unstructured, coding becomes more challenging. The research used structured questions.

3.6.3 Interview Preparation Process – Duration, Selection and Number of Respondents

The interview questions were largely open-ended with relatively easier questions asked first before moving on to questions requiring more profound thinking. Each interview session varied between forty (40) and eighty (80) minutes long – a period that straddles recommendations in the literature. Although the 60 minute mark is the usual time ceiling suggested (Gill et al., 2008), some of the interviews for Drum Beats took longer because of the availability of the respondents – some of whom have active schedules – as well as the periods available for travel by the researcher to the Àyàn enclaves.

In determining the number of participants, Drum Beats drew guidance from the literature and the specific study. First, qualitative data collection emphasises depth i.e. response richness and not respondent numbers (quantitative) per se (Englander, 2012). Secondly there are no definitive or generally acceptable recommendations in the literature for the number of interviews to be conducted in qualitative research (Onwuegbuzie, Leech and Collins, 2010). Thirdly, the study was about a family within a specified location sharing an actual history and progenitor. This generated the cautious statement that the study and respondent cluster (and responses) were relatively homogenous in nature. Hence, the accent of the data collection stressed more on the profoundness of the responses and not just the numbers interviewed. This position was however considerably moderated by the fact that grounded theory studies 'ferret' for themes, codes and saturation in responses, - a peculiarity that requires larger (than fewer) research respondents.

Since the pond that the researcher fishes in determines the fish that will be caught (Suzuki, Ahluwalia, Arora and Mattis, 2007), fishing in the 'Àyàn' pond in this case is both a game of numbers and a game of depth. The said article suggests interview numbers ranging from 1 to 30 depending on the type of study – whether narrative, phenomenological, ethnographic, grounded theory, etc. For grounded theory studies, the interview participants are (expectedly) on the larger end of the divide – between 20 and 30 was suggested – agreeing with Creswell (2007) – and (comparatively) less depth in responses expected. In contrast, Reczek (2014) suggested any number more than one (1) should participate in family interviews.

Drum Beats cautiously adopted the upper range of 30 participants despite the highlighted homogeneity of the research cluster. Due to this inherent similitude of respondents and the historical nature of the study, the number of research participants is not expected to have

significantly influenced the research outcome.

Mid-way into the interviews the researcher was able to ferret out core variables, codes and themes before working up to 30 participants. Although subjective in postulation, the researcher asserted that saturation (*where no considerable additional information harvested*) was reached just after the 12th interview – agreeing with the position in Goulding, 1998 (citing Riley, 1996) where it was averred that saturation should be between the 8th and 24th respondent. Notwithstanding, she continued with planned interviews until she concluded with the 30th participant because this (saturation) fact manifested in hindsight (after interviews had been concluded). In addition, with the significantly more diverse age demographic and slightly more diverse location demographic, after the 12th respondent, some new finding was still anticipated until interviews were completed. This grounded theory data collection approach finds support with Strauss and Corbin (1990).

This selection reflected 30 male participants, ages 23 years through 59 years. Including any females in the interview would have been for collateral purposes only because the talent is passed to sons and not daughters. The intrinsic uniformity of the study cluster also forgives any requirement to expand the characteristic mix.

Prior to each interview, all respondents were informed about the details of the study and the undergirding ethics of the research e.g. anonymity and confidentiality. Every participant authorised the use of their details and comments in and for the research. Every interview was principally carried out largely in the Ọyọ́/Ọ̀ṣun dialect of the Yorùbá language. This was because the dialect represents the (more comfortable) mother tongue of each participant which engendered more detail in responses, more openness and honesty in communication (and more time for each interview!). The overall aim of this interview approach was to manage respondent expectation from the exchange, thereby increasing the likelihood of responsiveness in conversation and frankness in responses. This also ensured the ethicality of the research with the respondents (Bell and Bryman, 2007).

3.6.4 Drums Beats Interview Checklist

Prior to starting the interviews, the researcher drew extensively from studies by Duffy, Ferguson and Watson, 2004; Suzuki, Ahluwalia, Arora and Mattis, 2007; Gill et al., 2008; Turner III, 2010, Englander, 2012; Doody and Noonan, 2013. Below is an outline of the interview approach for Drum Beats:-

1) The researcher selected willing respondents, who were prepared to be open and honest about their experience and understanding, and chose a location (Lagos, in south west Nigeria) with minimal distractions where the respondents were comfortable.
2) Through an interpreter, the interview and research purpose, time, format (recording devices to be used and questions structure) and the terms of confidentiality were outlined to the respondents.
3) The researcher expressed the willingness to respond to any questions or concerns that may emerge during or after the interview.
4) The researcher requested for any questions before proceeding with permission
5) Neutrally worded questions (as not to influence response) were asked one at a time (to prevent confusion)
6) The questioning was structured to ensure that the respondents focused on the subject. Due to the interview format, the researcher was prepared with follow up questions to clarify respondents' position.
7) During the entire interview the researcher was constantly aware of the body language – both of self (as not to influence responses or distract respondents) and respondents' (to ensure they remained actively engaged in the interview).
8) The researcher allowed for pauses between key topics and retained control of the entire interview process without appearing overbearing.
9) The first three interviews were pilot tests. After these three interviews, three more questions were included to the initial set of fifty-seven questions.

3.7 DATA COLLECTION – ON THE FIELD

The Àyàn Dynasty is a family of (talking) drummers originally located in south-west Nigeria. Despite the lack of precise demographic data, it is estimated that there are comfortably over 1 million Àyàns in Nigeria and around the world (guesstimates are based on the numbers from the National Population Commission State Population figures - *http://www.population.gov.ng/index.php/state-population*)

Prior to the collection of the research data, ethical approval was obtained from the University of Liverpool Ethics Committee and formal authorisation and permission were obtained from each participant prior to data collection, which comprised structured interviews in their local dialects. All interviews were audio recorded and translated for the purposes of this investigation.

Research participants were selected in their local setting based in Lagos but originally from and grew up in either Ọyọ́, Ọ̀ṣun and/or Ògùn States in south-west Nigeria. All respondents were chosen from locally and globally recognised Àyàn descendants, Àyàn Centres, and Àyàn spokespersons and executive officers of the Association of Talking Drummers of Nigeria.

Data collection and analyses for *'Drum Beats'* were a continuous and contiguous (Knoblauch and Schnitzler, 2012) blend of in-depth interviews (Kholo, Rozaklis and Hall, 2012), and more general activities as participation in daily routines, understanding perspectives and experiences in context, and listening to stakeholders and participants (Adair, 2011). These were essential in gaining an understanding of the culture and participants' life events in their natural settings (Roper and Shapiro 2000 cited in Cruz and Higginbottom, 2013).

The collection of research data was done in phases (October 2012 and December 2014 through February 2015). The collection of research data also included the additional examination of research documents (secondary data collection) from university libraries and visits to the traditional location of the Àyàns where interviews were arranged with family members. Total number of hours logged during this process alone was about 145 hours viz. travel – 25 hours; interviews - 30 hours; translating and documenting – 90 hours. However, related background research, study and preparation more than tripled these numbers of hours.

On an informal level, the researcher gained rapport by participating rather than simply questioning or observing – joining in sessions of drumming and dancing to build comfort with the participants. Notes on observations were distilled into the vignette in the opening chapter and the factional story (*this is a bricolage of collected data, analyses and fictive elements presented as a short story - Kallio, 2015*) in the concluding chapter. The researcher made additional records of personal observations that influenced her role in the research process.

Some of these notes are included in Appendix IV. These interactions, reflections and questionings during data collection also helped to identify and clarify feelings and biases that could impact data interpretation.

3.7.1 Interview Questions on the Field

In line with ethics of management research (Bell and Bryman, 2007) and the University guidelines, the research purpose and outline were explained to every interviewee and their written consent was obtained prior to the commencement of every session. Below is an outline of the interviews asked each participant. The questions drew largely from the literature review with guidance from Gilbert et al (1990), Raelin (2003) and Klein (2012). The overall style of questioning was consistent with GT studies in this context and approach. However specific questions were unique to this research because of its academically exclusive nature. The last column (to the right) represents the research reasoning behind each question. In the course of the interviews the inquirer found that certain responses flowed into other questions and concepts both within and outside the immediate scope of study. These were not considered unusual due to the nature of the questions – structured and largely open-ended. It however impacted subsequent questions especially if a response had been provided prior.

	QUESTIONS AND SUB-HEADINGS	PURPOSE OF QUESTION TO RESEARCH
(A)	**PERSONAL AND FAMILY**	
1	What is your name?	Àyàns are normally identified by their names (see Chapter 2)
2	Where are you from specifically?	To identify southwestern Nigerian origin as explained in the title of the inquiry
3	How old are you?	For demographic profiling
4	What is your formal education level (*primary, secondary, tertiary, post-graduate, doctoral, professional, etc.*)	For demographic profiling
5	What is your religion?	To highlight the fact that religion does not affect the essence of their culture as explained in Chapters 1 & 2)
6	If you were a different religion from what is stated above, what was your former religion?	
7	Is your family (father, grandfather, great-grandfather, etc.) the same religion as you?	
8	If your family (father, grandfather, great-father, etc.) is not the same religion as you, what is their religion?	
9	What was it like growing up (from babyhood to adulthood) in the Àyàn household?	To confirm, refute and or clarify the position of the literature stated in Chapter 2
10	There are some members of the Àyàn family that do not drum – what is your position about these individuals? What do you think is the family position about these non-drumming individuals?	To evaluate whether family acceptance is solely based on the ability to play the drum and their position regarding non-drumming Àyàns.
11	Did you inherit any drums from your father/fore-fathers?	To evaluate the enduring symbolic inheritance of the drum as well as stories surrounding long-held drums in famiies
12	If yes, how old is the drum? If no, are you planning on passing on any instrument to your offspring?	

(B)	**TALENT AND TRAINING**	
13	Are you a drummer? If you are a drummer, which of the drums do you play? (*specific; list as many as you know*)	To confirm that the respondent is a drumming Àyàn
14	How long have you been drumming?	To confirm the length of time the individual has been drumming while evaluting the position of the literature regarding the length of training
15	How did you learn how to play drums or how were you trained in playing drums?	A build up question towards leadership and mentorship role in the family while evaluting the position of the literature regarding the length of training and the cultural background
16	How long was your training?	
17	Can you share some insight into your experience when you were being trained or learning? *(You can include information as much as feasible about time management, industriousness, punctuality, discipline, authority, depth of training, delegation, working with other teams, etc.)*	
18	What interested you in following your fore-fathers' steps in drumming?	
19	How are you passing on this talent to your children?	To evaluate the position of the contemporary Àyàn towards leading and mentoring the next generation whilst assessing the position of the literature in this regard
20	In general how are other Àyàn families passing on the talent to their children?	To evaluate the position of the contemporary Àyàn towards leading and mentoring the next generation whilst assessing the position of the literature in this regard
21	Some studies inform us that the Àyàn drummers were very useful to royalty and citizenry in Yorubaland in the past. How relevant are the Àyàn drummers to the current culture in Yorubaland?	To evaluate the position of the literature regarding historical and contemporary relevance of the Àyàn drummer
22	Who specifically taught you how to play the instruments you play now?	Leadership and mentorship question to evaluate the position of the literature, obtain insight into the respondent's view of his leader, the relationship with that person and his perception of the experience
23	What do you remember of this personality during the period of learning or training?	
24	What were your feelings regarding this personality or individual?	
25	What do you remember the most about the personality or individual?	
26	Can training as an Àyàn talking drummer be merged with formal education as we know it?	To evaluate the contemporary relevance of the Àyàn drumming style to today's education
27	Apart from talking drumming, what other talents do the Àyàns possess?	To evaluate whether the respondent possesses other skills apart from drumming

(C)	**THE TALKING DRUM**	
28	What are the different types of drums?	To ascertain the many types of drums known to the Àyàn and come up with a comprehensive list comparative to the literature
29	Are any of the drums restricted to age or gender or any other demographic characterization?	To evaluate the position of the family regarding women and children particularly (whether inclusive or exclusive) and drum taboos if any
30	Are there groups of persons who are barred from talking drumming?	
31	Do you always carry the drum with you? If yes, why? If no, why not?	To evaluate the symbolism of the drum in everyday life
(D)	**HISTORY**	
32	Your name/surname is prefixed "Àyàn". Who is/was Àyàn?	To evaluate oral history around Àyàn and to confirm the position of the literature regarding Àyàn's identify including gender
33	Some stories paint Àyàn as a female, what is your position on this?	
34	Why do we see mostly male talking drummers?	Build up question to evaluate the position of the family regarding patriarchal leadership and the male centred heritage vis-à-vis the literature
35	What role does the family have for women?	To evaluate the position of the family regarding women - whether inclusive or exclusive
36	Is there any difference between the way the talking drum was used for centuries to decades ago and how it is used now?	To confirm, refute or evaluate the research position that the essence of the Àyàn culture has remained virtually untainted whilst simultaneously evolving with the times
37	How can a non-Àyàn individual become part of the family of talking drummers?	To evaluate the position of the family towards non-Àyàn drummers - whether inclusive or exclusive
38	Where can one find an articulate history of Àyàn and the family throughout the generations?	To evaluate oral history around Àyàn and build a construct therefrom
(E)	**THE ROLE OF WOMEN**	
39	What is the role of the women in the Àyàn families?	A repeat question to evaluate the positon of the family regarding women - whether inclusive or exclusive. *(For gender reasons, the researcher was looking to compare the response to this question with question 35)*
40	Can female drummers be as well accepted, trusted and respected as their male counterparts?	To evaluate the position of the family regarding women - whether inclusive or exclusive
41	If your mother, sister and/or daughter wanted to become a talking drummer, what would your position be?	
42	Some talking drum studies view women as deceptive and/or manipulative which is why they are not permitted to join talking drumming teams. What is your position on this?	
43	How has emerging feminism in the world today affected your culture or tradition of drumming?	
(F)	**THE ÀYÀNS IN THE DIASPORA**	
44	We see Àyàn drummers in virtually every continent of the world largely doing the same thing - talking drumming. How is the family able to be so cohesive notwithstanding their wide dispersion. Wherever you have teams of people, politics and selfish interests are bound to occur. How does the family manage this challenge?	To evaluate family cohesion regardless of dispersion, opinions, positions and change
45	How does the family relate with strangers – near and far?	To evaluate the position of the family regarding other cultures (non-Àyàn non-drummers) - whether inclusive or exclusive
46	Do you have any idea of the population of Àyàns in the world today? Locally and internationally?	To estimate the population (demographic) of the research participant universe

(G)	**LEADERSHIP (HEADSHIP) WITHIN THE FAMILY**	
47	How are the drumming teams set up (who determines membership)?	To evaluate decision making responsibility within the family - whether under traditional leadership or leaderful. This confirms, refutes or clarifies the position in Chapter 2
48	Who determines who is the head of the team?	To evaluate the centricity of decision making and decision making responsibility within the family - whether traditional or non-traditional. This confirms, refutes or clarifies the position in Chapter 2
49	Is leadership central (*concentrated on one person)* or distributed (*more than one person; shared leadership*)?	
50	Is leadership by age or gender or sub family groups?	To evaluate leadership progression and influence within the family
51	If an Àyàn leader makes a mistake or a decision error in drumming or life, how is it handled in the family?	To evaluate how decision errors or leadership mistakes are handled within the family.
52	How do the team members relate with the recognised team head within the family group?	To evaluate how team members relate with the leadership (team-leader relations)
(H)	**FAITH AND RELIGION**	
53	Do you personally attach any religious or spiritual relevance to the drum?	To evaluate the positon of religion regarding the Àyàn drumming profession as well as to confirm, refute or clarify the position of the literature regarding the ability of the culture to progress and endure regardless of religion
54	Some say Àyàn was a traditional deity (a god), how do you reconcile Àyàn as a god with your current faith if different?	To evaluate the positon of religion regarding the Àyàn drumming profession as well as to confirm, refute or clarify the position of the literature regarding the ability of the culture to progress and endure regardless of religion. To also evaluate the position of the history surrounding Àyàn - as a deity, a divine messenger, a man or a woman or a combination
(I)	**THE FUTURE OF THE TALKING DRUM FAMILY**	
55	Despite the many opportunities in the world today, why have you chosen to continue as an Àyàn talking drummer? Is there any reward or punishment for joining or not joining?	To evaluate the commitment of the respondent to the call of the family and whether it is by coercion, compulsion or choice
56	What main factors have led to the family's centuries-long endurance and sustainability regardless of where they live and who or what they worship? What are the concepts that have anchored the sustainability of their values over this stretch of time?	At the risk of oversimplifying the reason for their enduring legacy, this question is an attempt to ascertain the factors responsible for this legacy (*The researcher was looking out for additional symbolism that could be drawn from the responses*)
57	More time is spent in formal education today by the youth. How will the tradition be successfully passed on to the next generation of Àyàns?	To evaluate leadership and mentorship role of the contemporary Àyàns to the next generation as well as the future relevance of the family
(J)	**MISCELLANEOUS**	
58	From the outline of our discussions based on the questions I have been asking, are there any questions you think I should ask?	An additional question drawn up after the pilot phase to check if the questions asked are adequate on the bases of the purpose highlighted. Also to enhance respondent involvement and participation in the research required for an ethical study (Bell and Bryman, 2007)
59	Is there any other information you want to share that has not been asked?	
60	Do you have any further questions for me?	

NOTE

Questions 58 through 60 were included after the first 3 (pilot) interviews had been concluded

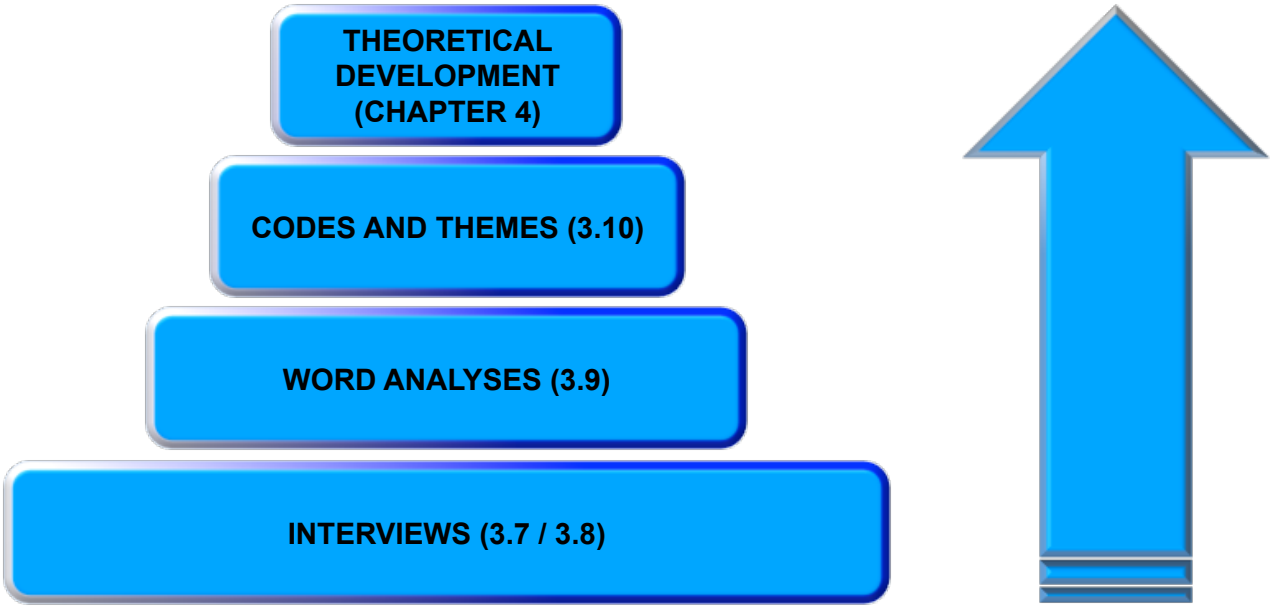


Figure 13 – Simplified image of theoretical development (adapted from Charmaz, 2006)

3.7.2 The Interview Process on the Field

The objective of the research was to create an academic structure describing how the Àyàns develop their leaders. The interview questions therefore cut across inquiry into the respondent demographics, history, culture, leadership development and outlook for the family. From the 30 respondents selected largely on the basis of gender (male), age (adult), profession, (drumming), location and homestead (south west Nigeria)agreeable times were arranged for the interviews. The interview checklist (outlined above) was adopted for each interview. The format of the interviews provided rich responses because they were largely open ended (Jones and Alony, 2011). All interviews were audio recorded, then translated and documented. Before uploading, the translated interviews were read back to the respondents to confirm accuracy of translation – thus proving research validity (Zohrabi, 2013). These translations provided the raw data for upload into NVivo for analyses. To establish research credibility, the reflexive journal and audit trail are open to peer and supervisor review (Person, Spiva and Hart, 2013). Examples of these notes are in Appendix IV. It was during the interchange that three critical points came to the researcher's mind. First was the relative homogeneity of the research cluster which in turn impacted the coding and finalisation of the inquiry. Second, there was divergence in responses – where different interviewees gave opposing responses to the same question. Lastly it was not uncommon to get ambiguous and/or conflicting responses

from the same respondent to the same question. This underscores their willingness to embrace uncertainty and dichotomy as part of their existence. These features reflected in the analyses, findings and conclusion of the research.

Table 2 – Respondents' profile and highlights of responses

RESPONDENTS' PROFILE AND HIGHLIGHTS OF RESPONSES (PART 1)								
	INTERVIEWEE	STATE OF BIRTH	AGE	EDUCATION	RELIGION	RELIGION(S) OF FATHER(S)	INHERITED DRUMS	STILL DRUMMING
PILOT RESPONDENTS	1	Oyo	40	Secondary	Christianity	Islam	Yes	Yes
	2	Osun	almost 50	Commercial	Christianity	Traditional (Ifa)	Yes	Yes
	3	Osun	53	Secondary	Christianity	Islam	Yes	Yes
	4	Oyo	45	Secondary	Islam	Islam	Yes	Yes
	5	Oyo	36	Secondary	Christianity	Islam	Yes	Yes
	6	Oyo	36	Secondary	Christianity	Christianity	Yes	Yes
	7	Oyo	33	Secondary	Islam	Islam	Yes	Yes
	8	Oyo	30	Pre University	Christianity	Islam	Yes	Yes
	9	Oyo	37	Primary	Christianity	Traditional / Islam	Yes	Yes
	10	Osun	55	Primary	Islam	Islam	Yes	Yes
	11	Oyo	48	Secondary	Christianity	Christianity	Yes	Yes
	12	Oyo	53	Primary	Islam	Islam	Yes	Yes
	13	Ogun	50	Secondary	Islam	Islam	Yes	Yes
	14	Oyo	57	Secondary	Christianity	Islam	Yes	Yes
	15	Osun	55	Primary	Islam	Islam	Yes	Yes
	16	Oyo	46+	Secondary	Christianity	Islam	Yes	Yes
	17	Oyo	38	Primary	Islam	Islam	Yes	Yes
	18	Oyo	40+	Secondary	Christianity	Islam	Yes	Yes
	19	Oyo	36	Secondary	Islam	Islam	Yes	Yes
	20	Oyo	35	Secondary	Christianity	Islam	Yes	Yes
	21	Oyo	47	Secondary	Islam	Islam	Yes	Yes
	22	Oyo	44	Secondary	Islam	Islam	Yes	Yes
	23	Oyo	50+	Secondary	Christianity	Christianity	Yes	Yes
	24	Oyo	46	Secondary	Christianity	Islam	Yes	Yes
	25	Oyo	23	Secondary	Christianity	Christianity	Yes	Yes
	26	Oyo	50+	Secondary	Christianity	Christianity	Yes	Yes
	27	Osun	54	Secondary	Christianity	Christianity	Yes	Yes
	28	Oyo	41	Secondary	Islam	Islam	Yes	Yes
	29	Osun	50+	Secondary	Christianity	Christianity	Yes	Yes
	30	Oyo	46	Secondary	Christianity	Traditional/Christianity	Yes	Yes

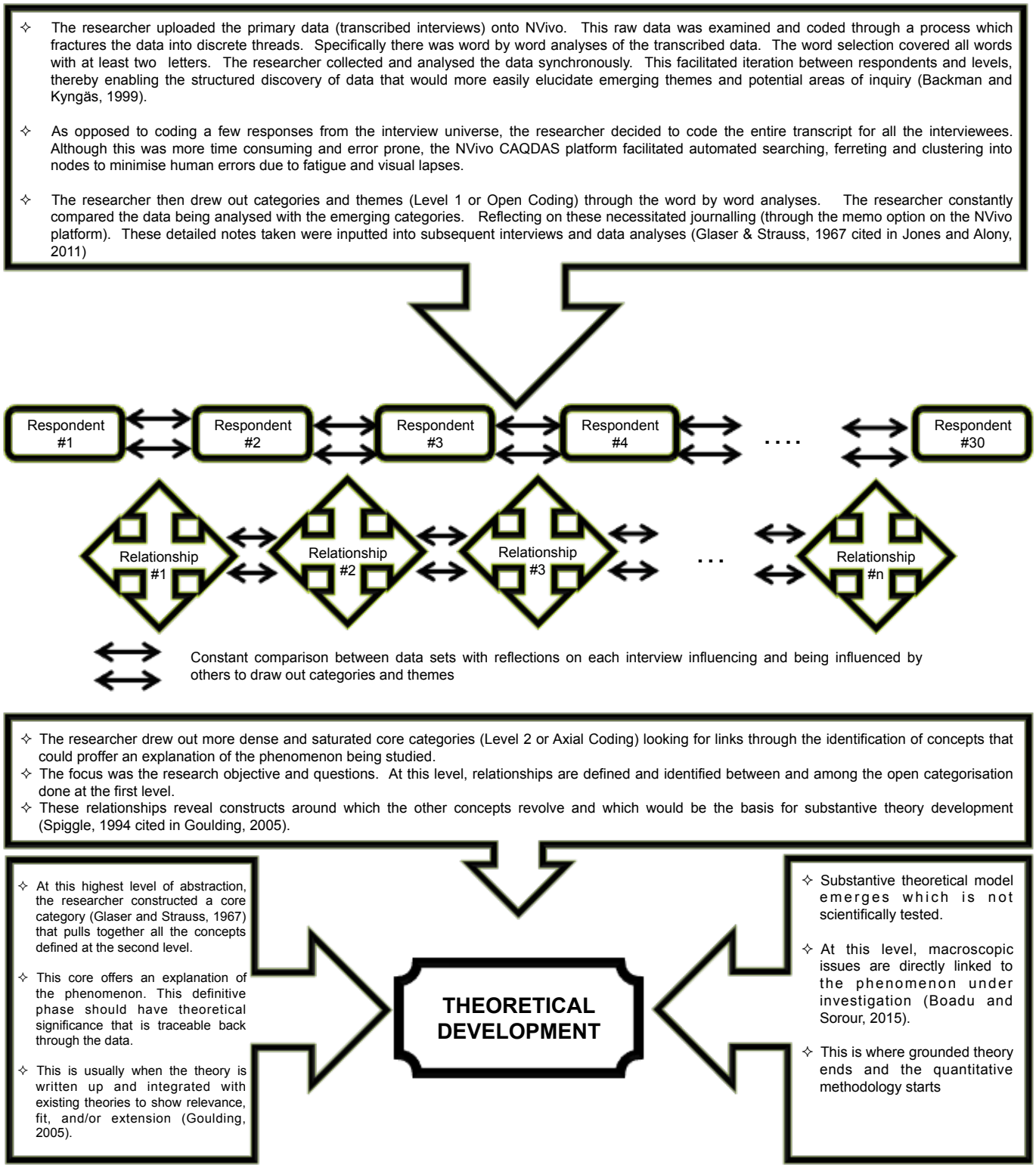
RESPONDENTS' PROFILE AND HIGHLIGHTS OF RESPONSES (PART 2)						
	INTERVIEWEE	LENGTH OF YEARS OF TRAINING	LENGTH OF YEARS DRUMMING	TRAINING YOUR FAMILY TO TAKE OVER?	PRIMARILY TRAINED BY WHO	ÀYÀN - MAN OR WOMAN
PILOT RESPONDENTS	1	25 years	37 years	Yes	Father's older brother	Man
	2	10 years	44 years	Yes	Father	Man
	3	5 years	47 years	Yes	Father	Man
	4	45 years	45 years	Yes	Older male relatives	Woman
	5	From birth/ still learning	27 years	Yes	Father	Woman
	6	From birth/ still learning	35 years	Yes	Father	Woman
	7	From birth/ still learning	From birth	Yes	Father	Woman
	8	12 years	23 years	No children yet; but will train them when they are born	Father	Man
	9	From early childhood	32 years	Yes	Father's older brother	Woman
	10	From birth/ still learning	From birth	Yes	Father	Woman
	11	Started age 3	45 years	Yes	Father	Woman
	12	Started age 3	over 40 years	Yes	Father	Woman
	13	From early childhood	46 years	Yes	Father	Woman
	14	Started age 6	51 years	Yes	Older male relative	Man
	15	5 years	over 50 years	Yes	Father	Woman
	16	10 years	over 39 years	Yes	Father	Woman
	17	From birth/ still learning	25 years	Yes	Father	Man
	18	From birth/ still learning	Before age 10	Yes	Older male relative	Unsure
	19	From birth/ still learning	From birth	Yes	Father	Man
	20	From birth/ still learning	From birth	Yes	Older brother	Woman
	21	From birth/ still learning	From birth	Yes	Father's team member	Woman
	22	From early childhood	From early childhood	Yes	Father	Man
	23	From early childhood	From early childhood	Yes	Father's younger brother (father not a drummer)	Unsure
	24	Started age 7	From early childhood	Yes	Father	Woman
	25	From early childhood	Over 10 years	No children yet; but will train them when they are born	Father	Man
	26	From early childhood	From early childhood	Yes	Older mentor	Man
	27	20 years	40 years	Yes	Father	Man
	28	From birth/ still learning	From birth	Yes	Father	Man
	29	From youth (around age 10)	over 40 years	Yes	Older male relative	Man
	30	From early childhood	over 40 years	Yes	Older male relative	Woman

RESPONDENTS' PROFILE AND HIGHLIGHTS OF RESPONSES (PART 3)					
	INTERVIEWEE	ACCEPTS WOMEN DRUMMERS	MASTER DRUMMER	ÀYÀN - DEITY OR HUMAN	DRUM PLAYING - THEN AND NOW
PILOT RESPONDENTS	1	Yes	Yes	Deity / but I do not worship Àyàn	There are differences
	2	Yes	Yes	Deity / but I do not worship Àyàn	There are differences
	3	Yes	Yes	Deity / but not to be worshipped like other deities	There are differences
	4	Yes	Yes	As muslims we were not taught to worship Àyàn	There are differences
	5	Yes	Yes	Deity / but I do not worship Àyàn	There are differences and there are no differences
	6	Yes	Yes	Deity/Angel/God's Messenger/I worship Àyàn	There are differences
	7	Yes	Yes	Deity / I worship Àyàn	There are differences
	8	Yes	Yes	Deity/God's Messenger/I worship Àyàn (although I am not comfortable doing so as a Christian	There are differences
	9	Yes	Yes	Deity / but I do not worship Àyàn	There are differences
	10	Yes	Yes	Deity to be worshipped	There are differences
	11	Yes	Yes	Deity to be worshipped	There are no or hardly any differences
	12	Yes	Yes	Deity / useful in worship	There are differences
	13	Yes	Yes	Unsure; Àyàn is a source of celebration; if Àyàn was a deity, churches and mosques would not accept us today	There are differences
	14	Yes	Yes	Not a deity; sent by God; unclear	There are differences
	15	Yes	Yes	Deity to be worshipped	There are no or hardly any differences
	16	Yes	Yes	Deity to be worshipped	There are differences
	17	Yes	Yes	Not a deity; but is worshipped as a celebration	There are no or hardly any differences
	18	Yes	Yes	Deity to be worshipped	There are differences
	19	Yes	Yes	Deity to be worshipped but not like other gods; more like celebratory	There are no or hardly any differences
	20	Yes	Yes	Deity to be worshipped	There are differences
	21	Yes / but not women in his family	Yes	Not a deity; but is worshipped as a celebration	There are differences
	22	Yes	Yes	Not a deity; but is worshipped as a celebration	There are no or hardly any differences
	23	Yes	Yes	Deity / Not a deity	There are no or hardly any differences
	24	Yes	Yes	Deity to be worshipped	There are differences
	25	Yes	Undergoing development	Not a deity / there is no definite idol that is worshipped as Àyàn. It is the drum that is put down and celebrated; thereafter used to play	There are no or hardly any differences
	26	Yes	Yes	Deity to be worshipped	There are differences
	27	Yes	Yes	Deity / Not a deity	There are no or hardly any differences
	28	Yes	Yes	Deity to be worshipped	There are no or hardly any differences
	29	Yes	Yes	Not a deity / more social and celebration centred	There are differences
	30	Yes / but not women in his family	Yes	Deity / but I do not worship Àyàn	There are no or hardly any differences

RESPONDENTS' PROFILE AND HIGHLIGHTS OF RESPONSES (PART 4)

	INTERVIEWEE	HOW TEAMS ARE SET UP/LEADERSHIP DETERMINED	REMARKS
PILOT RESPONDENTS	1	President of Drummers determines team leads and teams; Team leadership is based on age and experience/competence	
	2	President of Drummers determines team leads and teams; Team leadership is based on age and experience/competence	
	3	President of Drummers determines team leads and teams; Team leadership is based on age and experience/competence	
	4	The Council of Elders determine team leads and teams; Team leadership is based on age and experience/competence	
	5	President of Drummers determines team leads and teams; Team leadership is based on experience/competence	
	6	President of Drummers determines team leads and teams; Team leadership is based on age, experience/competence, behavioural traits	
	7	President of Drummers determines team leads and teams; Team leadership is based on age, experience/competence, behavioural traits	
	8	President of Drummers determines team leads and teams; Team leadership is based on age, experience/competence, behavioural traits	
	9	President of Drummers determines team leads and teams; Team leadership is based on experience/competence	
	10	President of Drummers determines team leads and teams; Team leadership is based on gender (male), experience/competence	
	11	President of Drummers determines team leads and teams; Team leadership is based on experience/competence and deep understanding of the culture	
	12	President of Drummers determines team leads and teams; Team leadership is based on experience/competence and deep understanding of the culture and family grouping or rotation. Team composition is based on the purpose of the outing	
	13	President of Drummers determines team leads and teams; Team leadership is not by age but experience/competence and deep understanding of the culture. Team composition is based on the purpose of the outing	
	14	President of Drummers determines team leads and teams; Team leadership is based on experience/competence and behavioural traits	Has a leadership role in Association of Talking Drummers of Nigeria
	15	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity	Son of a President of Drummers (Àárẹ Ìlù)
	16	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity	
	17	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on experience/competence and heredity	Son of a President of Drummers (Àárẹ Ìlù)
	18	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on age	
	19	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity	
	20	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on experience/competence, knowledge (culture)	
	21	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity	
	22	President of Drummers determines team leads and teams; Team leadership is based on experience/competence; Team composition is based on outing purpose	
	23	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on age	Father was not a drummer
	24	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity	
	25	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity	
	26	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on age	
	27	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. Team composition is determined by the purpose of the outing; President of Drummers selection is done by the Council of Elders	
	28	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity and knowledge of the culture	
	29	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on heredity and commitment to drumming culture	
	30	President of Drummers determines team leads and teams; Team leadership is based on experience/competence. President of Drummers selection is based on age	Son of a President of Drummers (Àárẹ Ìlù)

Figure 14 (below) – Pictorial presentation of data management approach (from interview upload) of Drum Beats towards theoretical development



3.8 Analyses of Verbal and Phrasal Queries (NVIVO)

(NVivo word for word analyses in Appendix V)

In order to reveal the more critical themes from the interviews, the researcher used NVivo (Andrew, Salamonson and Halcomb, 2008 and Hutchison, Johnston and Breckon, 2010), to analyse the word frequency from the interview responses. The word cloud below (Figure 15) is an image depicting specific word repetition. Every word spoken by the interviewee above 2 letters in length was queried in NVivo to arrive at specific word frequency. The larger sized words show the more frequently used words in the responses and relevant words that are close to the central word The researcher went further to query every word (above 2 letters) in the interview responses. This added effort was to cluster words and their synonyms and then aggregate their (word and synonym) frequency. The result in the ensuing Table 3 depicts a frequency that aligns with the word cloud image. For the said table the researcher restricted herself to words and their synonyms that had 0.1% (39 counts) weighted average occurrence or more. Occurrences from 0.09% and below were ignored due to their negligible impact on the results.

Figure 15 – Word Cloud of Drum Beats highlighting most frequently used (specific) words

S/N	WORD	FREQUENCY	WORD, PHRASE OR IMAGE DEPICTED
1	Talking, Drums, Drummers, Ìyáàlù, Dùndún, Gúdúgúdú, Heart	3,750	Symbolic culture; anthropomorphism of an object; heritage; inheritance that is seen as central and important; teamwork, unity as depicted in the drum having only one heart (core)
2	Family, Father, Children, Grandfather, Inherited, Child, Elders, Accepted, Love, Continue, Daughter	2,193	Family centred values; unity; responsibility to family heritage; inheritance; commitment; loyalty; patriarchal; male centred leadership; centrality of leadership, acceptance of all including non-Àyàn drummers and non-drumming Àyàns
3	Playing, Training, Learning, Education, Talent, School, Discipline, Profession, Punishment, Progress, Learnt, Teaching, Suffering, Honour	1,812	Proficiency through practice; work is viewed as such an integral part of the culture it is no longer seen as onerous; team work and effort; importance of skill; learning centredness; discipline, commitment
4	Àyàn, Àyàns, Culture, Àgálú	1,399	Same as 'family' or 'father'; and 'drums' above, the image depicted here is symbolic, cultural, family oriented, centrality of leadership, loyalty to a purpose
5	Religion, God, Worships, Muslim, Faith, Christian, Church, Deity	858	Faith centred approach to life and living; belief in a Supreme Being
6	Women, Female, Mother, Daughter	477	Appreciative, supporting and accepting of women and womanhood as an integral part of culture, life, community
7	Aàrẹ Ìlù (Leader of Drummers), Leadership, President, Central	423	Centrality of leadership; respectful and accepting of authority
8	Team	283	Like training, the word is close to the centre of the image and depicts plurality of effort despite centrality of leadership

Table 3 – Word Frequency Table of Drum Beats highlighting frequency of words and their synonyms in participant responses.

0.0 INTERREGNUM - A FACTIONAL STORY

She was to select a winning team for the athletics championships within 4 weeks. There were, inter alia, short distance relay races. Although it was familiar territory to her, this was a new role, a new organisation and limited time.

Immediately she gets to work and throws the selection open to all. The criteria was loose enough to accommodate as many as possible - the balancing act was between (1) the large

numbers (*to cover as many as possible - you never know who would be good and who would be great*) and (2) the limited time and resources available for final selection and preparation. There were 30 general training sessions focused on strength and speed. After these sessions, the initial number of 360 members reduced to about 120 potential competitors. She was not done.

The next level selection went beyond a focus on individual strength and speed to the ability to connect with others on one's team. She knew this relationship is critical to enduring success in any team sport. After a few more trials, 3 preferred teams (of 6 athletes each) emerged from which the core team of 6 athletes was selected based on strength, speed AND team connection. Ironically, the chosen team (though strong and fast) were neither the strongest nor the fastest of the lot. However, they were the most connected with respective (individual) strengths compensating for the weaknesses of one or the other team members. Each member of this final team had that sense of purpose that 'sacrificed' the individual for communal achievement. This highly connected team went for the athletics competition and proceeded to win the state and national championships.

This factional vignette represents the researcher's understanding of open, axial and selective coding.

Within the limitedness of time and available resources of the research, OPEN CODING for this researcher aligns with the first general sessions of training from which 120 potential athletes emerged from the 360 student population – it was open to all and sundry. Being a trial for a team sport, the next focus was on connections and relationships between team members with the more connected making the final cut to 3 teams of 6 athletes each (AXIAL CODING) from which the core team emerged (SELECTIVE CODING). All 3 coding levels are co-dependent - one either leads to or is the result of another. From openness to ideas (OPEN); to inherent connections amongst notions (AXIAL); to the arrival at the core of the study (SELECTIVE) - all are linked and important.

3.10 CODING – OPEN CODING; AXIAL CODING AND SELECTIVE CODING

From the word, text and phrasal queries of the responses and subsequent analyses, the inquirer gleaned the substantive themes to be coded for eventual induction into the final learning structure. The coding process is depicted below in tabular format. From 60 interview questions, 48 open code themes were extracted from which 4 axial themes were indexed. These axial themes engendered the selective code. The results from the word and text queries were layered onto the openly coded and axial themes to distil into the selective bucket.

Table 4 - Tabular presentation of the coding process of 'Drum Beats'

S/N	OPEN CODING		AXIAL CODING		SELECTIVE CODING
	THEMES - OPEN CODING/CATEGORISATION FOR AXIAL CODING	EXPLANATION	THEMES - INDEXING FOR SELECTIVE CODING	RELEVANCE *(3 is the highest and relates to the research objective)*	MAIN THEMES COVERING RESEARCH RELEVANT ITEMS
1	Leadership Selection - Central And Team	*All are agreed on the centrality of leadership and the need for team unity - with one co-dependent on the other*	Leadership Perspective	3	LEADERSHIP
2	Leadership Selection - Capability And Competence	*Some state leaders are selected on the basis of that leader's competence in drumming and culture*		3	
3	Leadership Selection - Age	*Some state that leadership is based on age*		3	
4	Leadership Selection - Family	*Some say leadership is based on certain (ruling) families within the wider Àyàn family*		3	
5	Leadership Selection - Gender (Male)	*Some stress that the leader should be male*		3	
6	Dealing With (Leadership) Errors	*When errors are made by a leader, that person is called to order and cautioned and or disciplined by the council of elders who appointed him in the first place*		3	
7	Long Term Training And Committed Discipline	*All are committed to long term training and discipline*	Mentoring, Long term disciplined learning, Learning-centricity, Symbolism	3	LEARNING AND MENTORING
8	Mentored And Mentoring	*All were mentored and or are mentoring others in the profession*		3	
9	Positive Integration With Formal Education	*All questioned in this regard agreed that formal education can be integrated with drum training*		3	
10	Inherited Drums From Father	*All inherited drums from their fathers*		3	
11	Passing On To Children - Drums And Or Drumming	*All either inherited drums, drum training and or are passing on to their children*		3	
12	Consummate Drummers With Drums Repertoire	*All are consummate drummers with drumming ensembles*		3	
13	Why I Am Still Drumming	*Respondents continue in their drumming profession due to inherent rewards, recognition and perpetuation of the heritage bequeathed to them*		3	
14	Reason For Sustained Unity And Future Relevance	*The family unity hinged on the drum having only 'one heart' as was received from their fathers and the need to continue united so that the heritage continues*		3	
15	Anthropomorphism Of The Drum (Symbolism)	*Specific comments made by respondents' that revealed their view of the drum as a living being*		3	
16	Positive Perspective & Relationship With Non Drumming Àyàns	*Relationship with non drumming Àyàns (same family; different profession)*	Relationship With Others Not In Their Category (Origin, Gender, Profession)	3	NON-EXCLUSION APPROACH
17	Positive Perspective And Relationship With Non Àyàn Drummers	*Relationship with non Àyàn drummers (same profession, different family, origin, gender, etc)*		3	
18	Support For Women - Positive	*Most would fully support women drummers*		3	
19	Support For Women - Conditional	*Few would support women drummers conditionally (based on type of drumming outing, marital status)*		3	
20	Perspective Of Women - Positive	*Most have a positive view about women*		3	
21	Perspective Of Women - Negative	*Few have a negative view about women*		3	

22	Historically Relevant	*Drumming was historically relevant to their (Yoruba) culture*	Cultural, Historical, Religious And Or Symbolic Significance	2	HISTORY, CULTURE, IDENTITY
23	Identifies With Drums By Carrying It Around	*Most identify with their professsion by carrying their drums around*		2	
24	Identifies With Drums But Not Carrying It Around	*Few state the drums should be carried only to places they are invited to play*		2	
25	Women Hardly Drum	*Respondents' view on why women hardly drum*		2	
26	Women Do Drum	*Respondents' statements that it is not unusual in today's world to see women drummers*		2	
27	Women's Other Roles	*Other traditional roles for Àyàn women*		2	
28	Drumming Then And Now - No Difference	*Respondents' perspective that there is no difference between how drums were played in the olden days and modern era*		2	
29	Drumming Then And Now - There Is A Difference	*Respondents' perspective that there are differences between how drums were played in the olden days and modern era*		2	
30	Drum Taboos - Yes	*Some state that there are restrictions around playing, handling of drums by children, women and (in the case of certain ceremonial drums) initiates*		2	
31	Drum Taboos – No	*Some state that there are no restrictions around playing, handling of drums by children, women*	Cultural, Historical, Religious And Or Symbolic Significance	2	HISTORY, CULTURE, IDENTITY
32	Who Is Àyàn	*Àyàn's identity in the perspective of the respondent - deity, divine messenger, human being and drum (object)*		2	
33	Àyàn Was A Man	*Some said Àyàn was a man*		2	
34	Àyàn Was A Woman	*Some said Àyàn was a woman*		2	
35	Àyàn's Gender Is Unknown	*Few said Àyàn's gender is not known*		2	
36	Historical Source And Resources For The Àyàn Story	*Respondents' view on where we can find definitive history of Àyàn (ranging from Àyàn families, towns of origin, elderly Àyàns in their 70s and 80s, etc.)*		2	
37	Àyàn As A Deity	*Some see Àyàn as a god*		2	
38	Àyàn Is Not A Deity	*Some say Àyàn is not a god*		2	
39	Àyàn Worship - Blended (Yes And No)	*Some say Àyàn is to be worshiped but not like other gods*		2	
40	Respondent Worships Àyàn	*Some worship Àyàn in addition to their professed faith (Christianity or Islam)*		2	
41	Respondent Does Not Worship Àyàn	*Some do not worship Àyàn*		2	
42	Àyàn Names	*All respondents have Àyàn names*	Not Relevant To Research - Personal Profile - Names, Origins, Age, Education And Faith	1	NOT IMMEDIATELY APPLICABLE
43	South west Nigeria (Yorùbá land)	*All respondents are from South West Nigeria*		1	
44	Ages 20s Through 50s	*All respondents are adults within Àyàn productive age (all still drumming)*		1	
45	Basic Education Or Skilled	*All respondents have basic education and or trade skilled*		1	
46	Faith Based Life	*All (including their progenitors) possess one type of faith*		1	
47	Population Of Àyàns Worldwide	*No agreement on the population of Àyàns worldwide*		1	
48	Miscellaneous Questions For Researcher	*Respondents' questions posed to the researcher, comments about their research and their suggestions for additional research*	Not Relevant To Research - Miscellaneous - Further Study	1	

Drum Beats' Open Coding involved the labeling of concepts, defining and developing categories based on their properties and dimensions. In essence, each line, each sentence, each paragraph, each anecdote, etc. was read in search for an answer to the repeated question "What is this about?" "What is being referenced here?" "How is this connected to the study – directly or otherwise?"

The Axial Coding process involved relating the codes (categories and properties) to each other, through a combination of inductive and deductive thinking. To avoid unwieldiness, the focus was on causal relationships and how they fit within the research emphasis. In simpler terms, "How do the open codes relate to, connect with, lead and/or by led by each other?"

The Selective Coding process involved choosing one category to be the core category, and relating all other categories to that category. The main idea is to develop a distinct narrative (selective code) around which (axial) categories are aggregated.

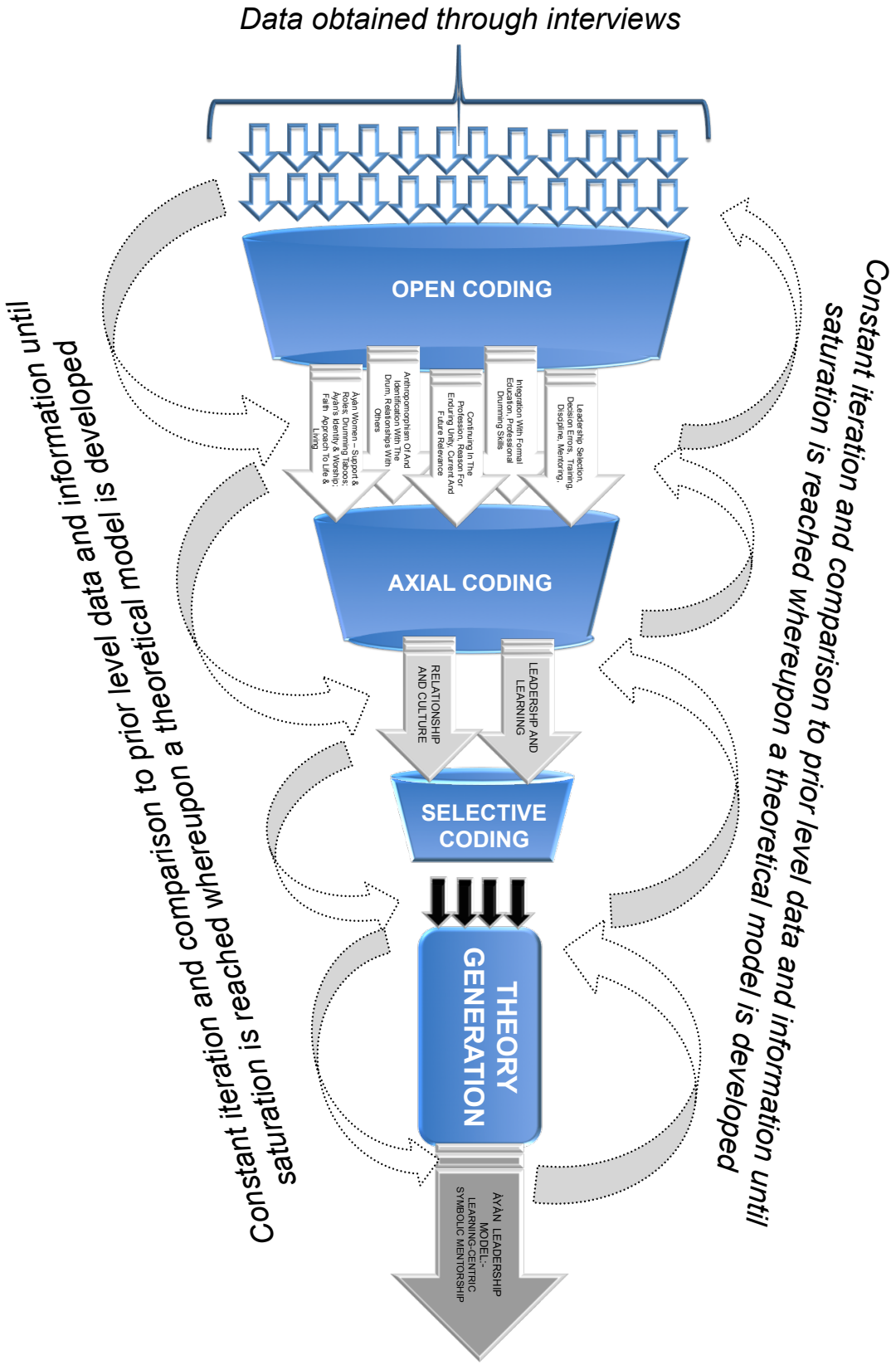


Figure 16 - Graphical representation of the coding process which incorporates the layering of the verbal and textual query results. (The arrows in the image are enhanced beneath)

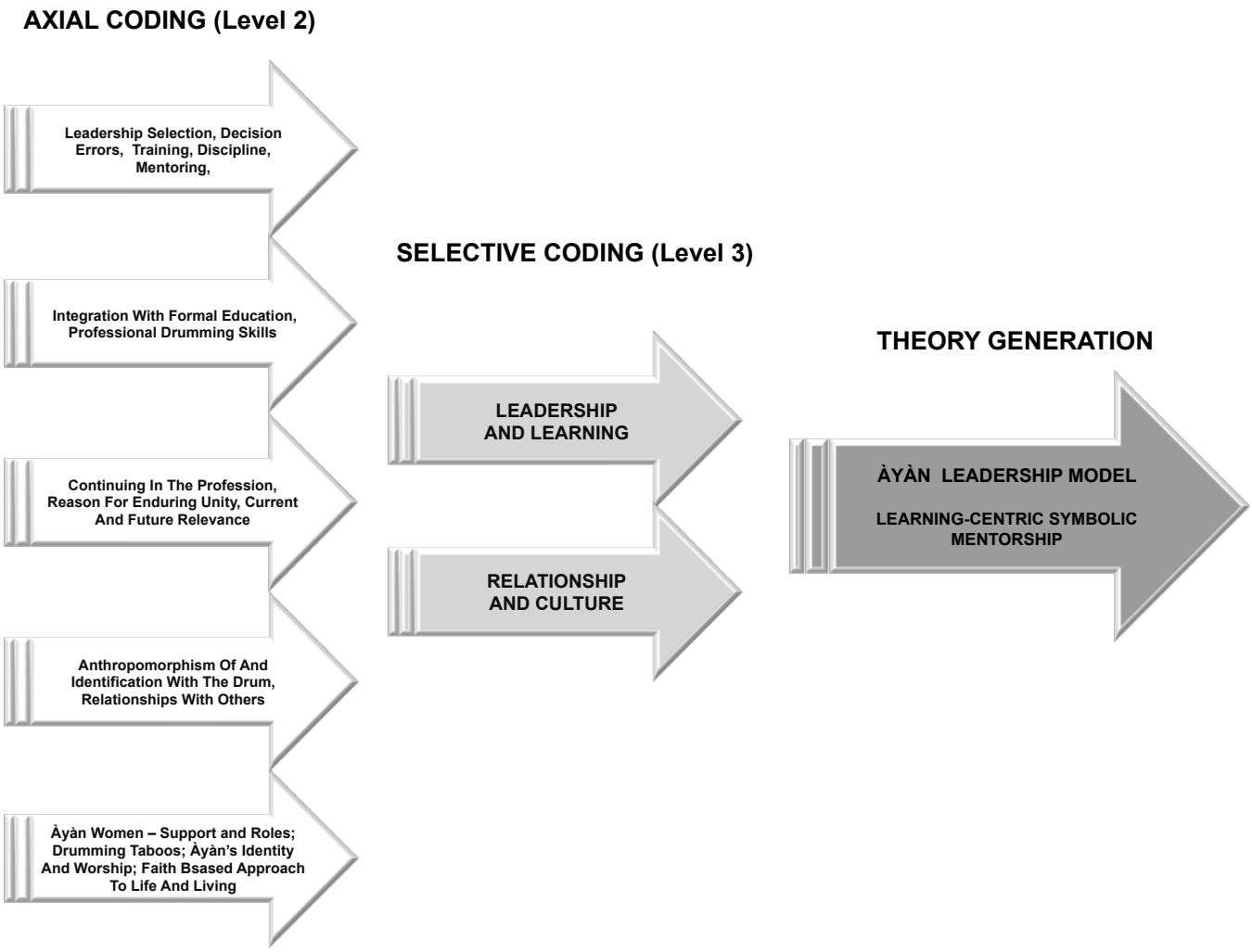


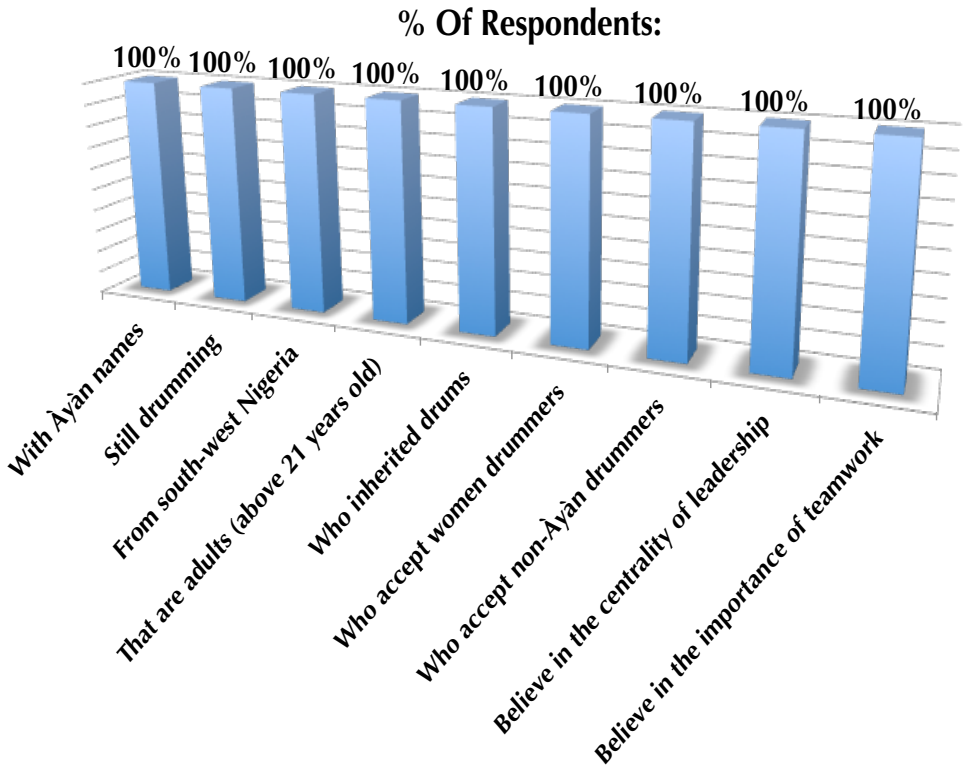
Figure 17 – Magnification of the arrows in Figure 16

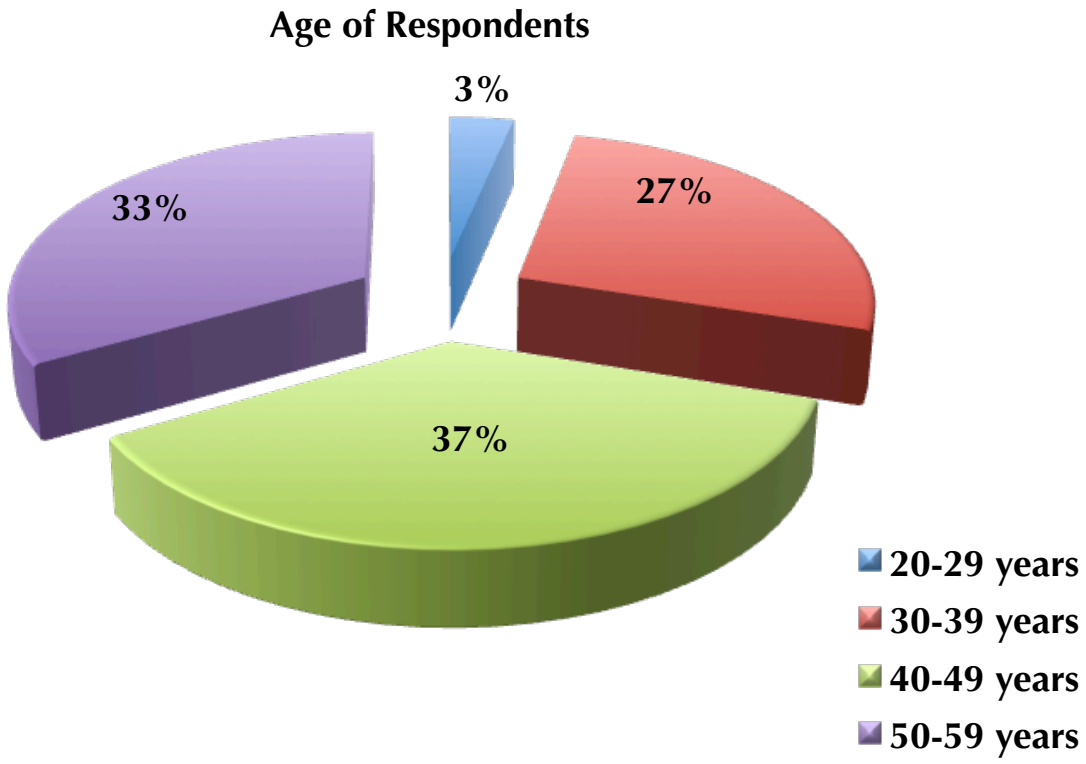
(C) FINDINGS

The research objective was an academic understanding of the leadership development approach of the Àyàn family of drummers using the grounded theory methodology. Uploading data collected from interviews onto the NVivo platform opened up another set of complexities and labour. This is not unexpected because the very process of coding the data comprises the rigour in the grounded theory methodology (Moghaddam, 2000 cited in Wu and Beaunae 2014). There were thirty (30) interviews and a research saturation point around the twelfth (12^{th}) respondent. Highlights of all interviews (Respondents 1 through 30) are in Table 2. Detailed interviews of some respondents (Numbers 1,3,5,13 and 14) are included in Appendix IV.

3.8 INTERVIEW FINDINGS

Research Objective – Document an academic understanding of the leadership development approach of the Àyàn family of drummers using the grounded theory methodology		
S/N	**Interview Item**	**Connection to Research Objective**
1	Àyàn names	The family that the research focuses on are typically identified by their names
2	Still drumming	To confirm that respndents are still drumming
3	From south-west Nigeria - Ọyọ́, Ọ̀ṣun or Ògùn States	To identify location as depicted in the title of the research
4	Adults (above 21 years old)	Demographic profiling and to ensure compliance with research ethics
5	Inherited drums	To confirm leadership and mentorship role in the family
6	Started learning at very young age	
7	Trained and mentored by their fathers, or older male relative	
8	Long disciplined training and continuous learning approach	
9	Mentoring and teaching their children or plan to when they have theirs	
10	Lead or Master Drummer	To confirm status of respondent within drum team(s)
11	Interfaith – have practiced more than one religion (Christianity, Islam or Traditional Religion – Ifá)	To highlight the irrelevance of religion to the essence of their culture
12	Accept or teach women drummers	To identify tolerance of/for others dissimilar to them
13	Accept or teach non-Àyàn drummers	
14	Differences between how drums are played across generations	To understand how theire practice remains relevant or continues across generations
15	Àyàn's gender	Identifying Àyàn
16	Àyàn – deity, God's messenger, human, drum	
17	Leadership selection	To understand leadership development process of the Àyàns
18	Centrality of leadership	
19	Importance of team work	
20	Team set up	
21	Drum types mentioned	Àdàmọ̀, Adàmọ̀ràn (which 'replies' the) Ìyáàlù Bàtá, Àgèrè (for Ògùn Festival or Orò Festival), Ágúdaá, Apèsè, Apọ́nrán, Àrò, Bàtá (there are Yorùbá Bàtá and Ìjẹ̀bú Bàtá), Bẹ̀mbẹ́, Dùndún, Gẹ̀lẹ̀dẹ, Gúdúgúdú, Ìjọ̀dún, Ìṣáájú, Ìyáàlù Bàtá, Ìyáàlù Dùndún, Iyaalu Gángan, Kànàngó; Àpàlà, Kànrán, Keríkerì, Kòsó (the only drum played alone), Ọgbẹ̀hìn, Omele Abo (female omele - low pitch), Omele Ako (male omele - high pitch), Omele Kúdi (mid pitch), Omele Mẹ́ta (The Three Omeles), Sákárà, Sẹ̀kẹ̀rẹ

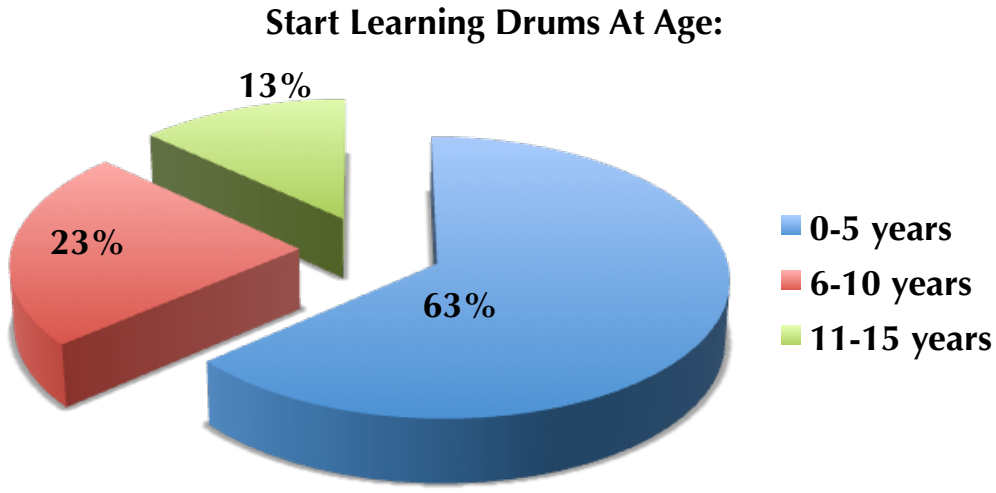

% Of Respondents:
100%
100%
100%
100%
100%
100%
100%
100%
100%
With Àyàn names
Still drumming
From south-west Nigeria
That are adults (above 21 years old)
Who inherited drums
Who accept women drummers
Who accept non-Àyàn drummers
Believe in the centrality of leadership
Believe in the importance of teamwork


Age of Respondents
3%
27%
33%
37%
20-29 years
30-39 years
40-49 years
50-59 years

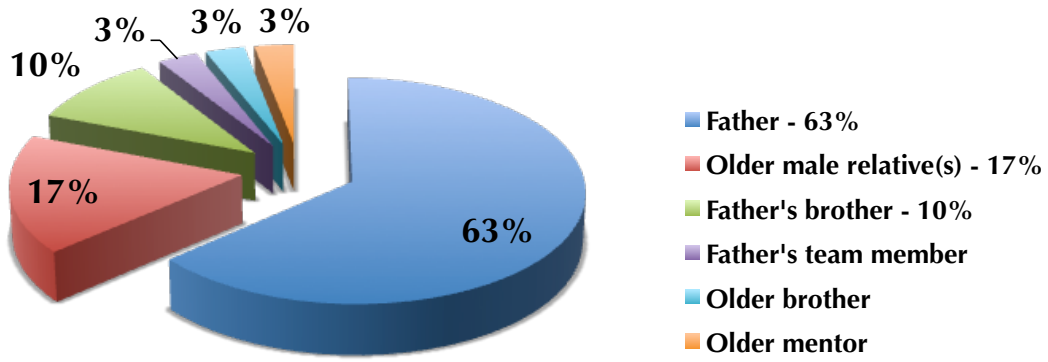
Age Range Of Respondent	Lead / Master Drummer Selection Based On:-	Team Composition And Team Leads Selected By
20-29 years (1 nos)	• Experience / Competence	• President of Drummers (100%)
30-39 years (8 nos)	• Age, Experience/Competence (62.5%) • Experience / Competence (37.5%)	• President of Drummers (91%) • Council of Elders (9%)
40-49 years (11 nos)	• Age, Experience/Competence (36%) • Experience / Competence (64%)	• President of Drummers (100%)

50-59 years (10 nos)	• Experience/Competence (100%)
	• *Additional sub groups:*
	  • *Age (10%)*
	  • *Gender (10%)*
	  • *Family Rotation (10%)*
	  • *Knowledge of Culture (20%)*
		• President of Drummers (100%)

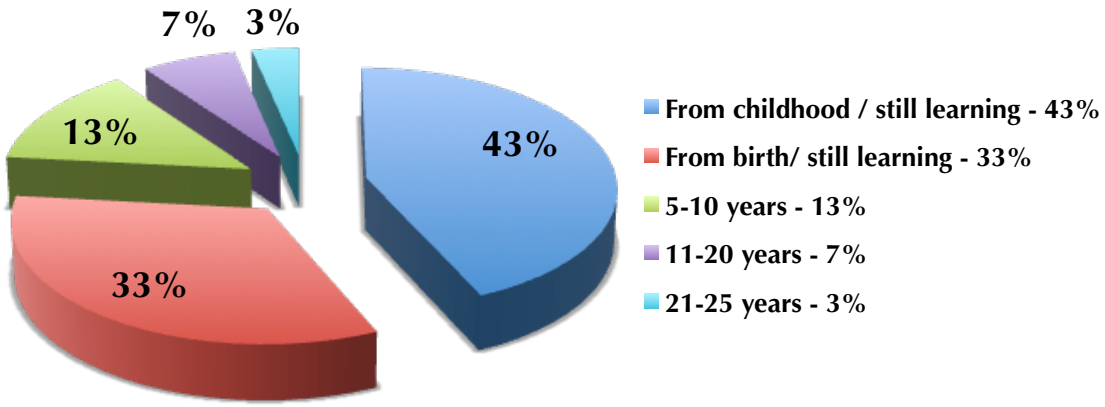
100% of all respondents stated that experience / competence was required in the selection of Lead/Master Drummers		



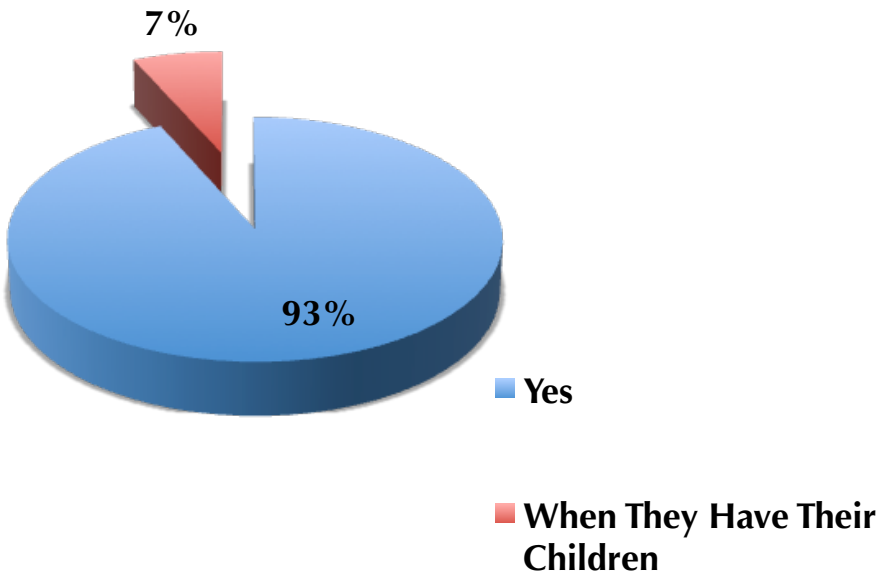
Trained / Mentored By:



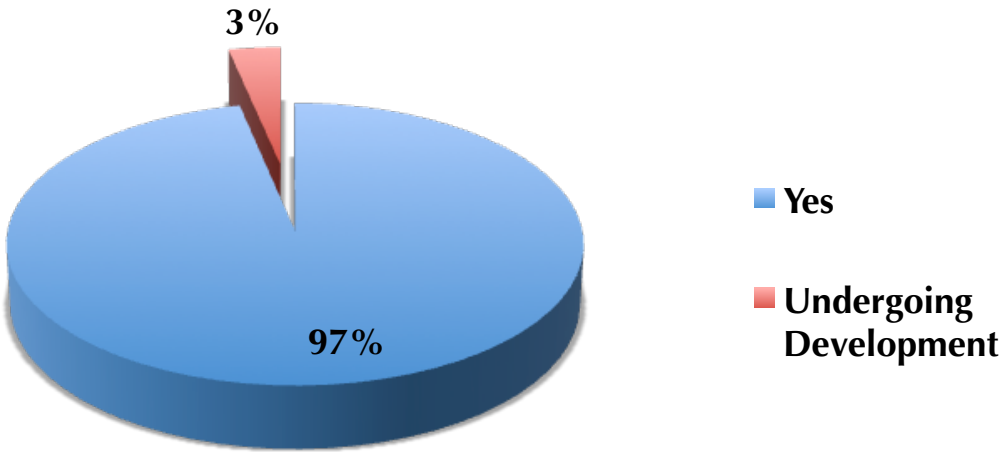
Long Disciplined Training / Continuous Learning Approach



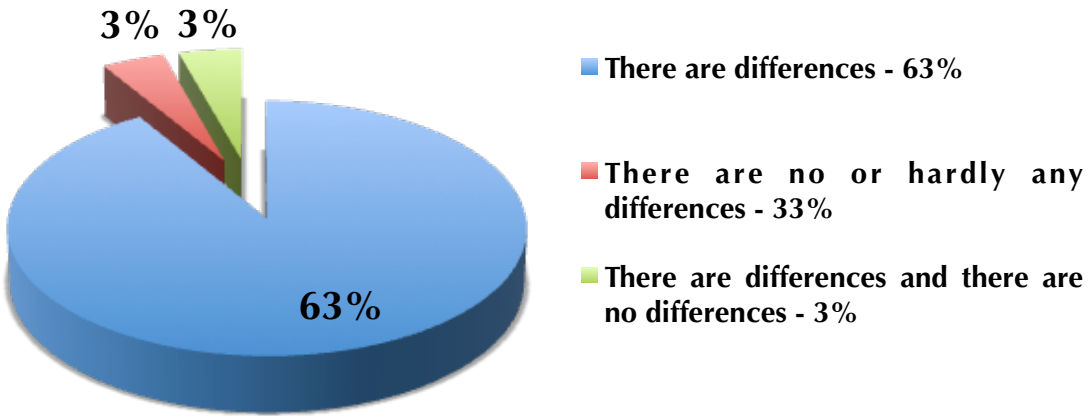
Mentoring and Teaching Own Children



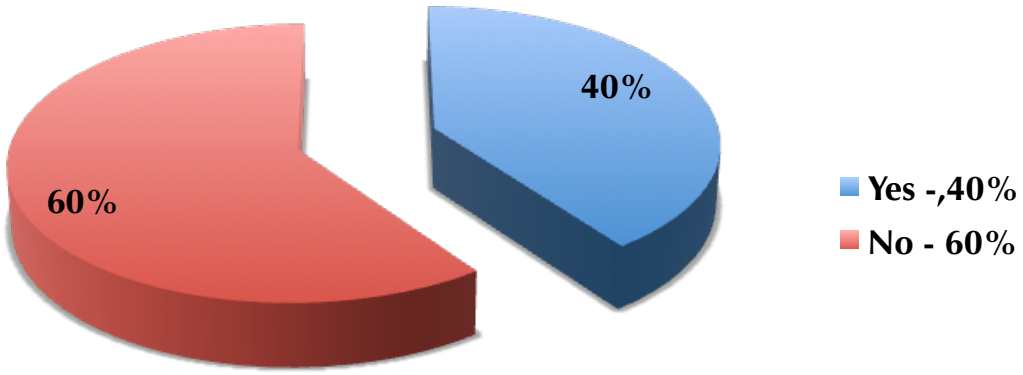
% of Respondents Who Are Lead or Master Drummers



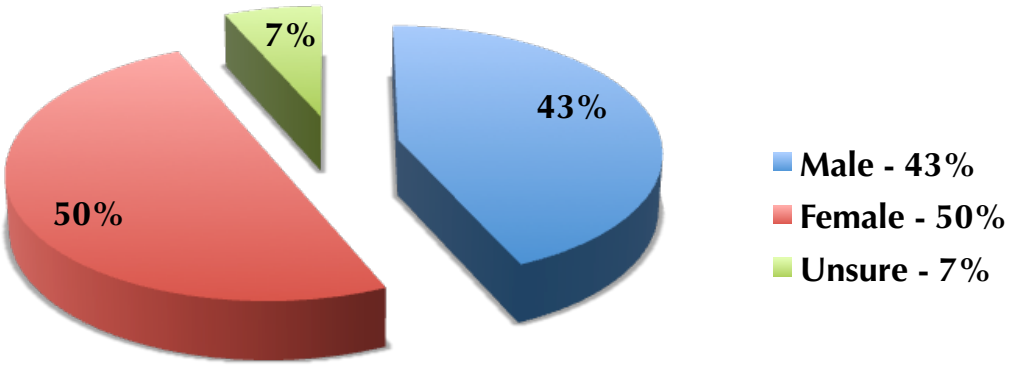
Drum Playing - Then and Now



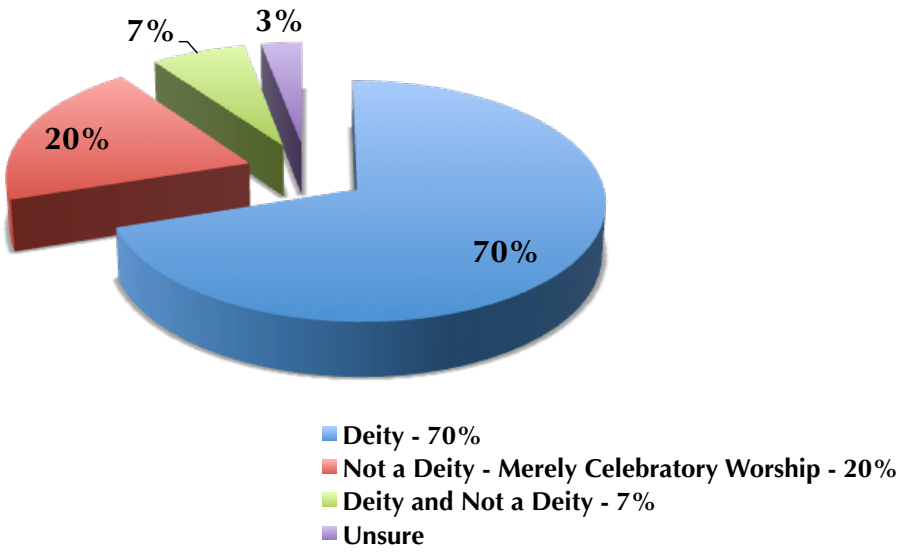
Inter-Religious Practice



Àyàn's Identity - Gender



Àyàn's Identity - Deity or Not?



n=30 Respondents

Rounding error = <1%

CHAPTER 4 – DISCUSSION

0.0 REFLECTING - THE DEVELOPMENT OF THE DOCTORAL PRACTITIONER

'History reveals the deep need of all men for roots and self-expression for belonging to, and identifying with a community that has a memory of its past. In contrast with the Jews who throughout their long exile were held together by a Book which kept alive their sense of history and a Divine purpose, the African was separated from his past and subject to a perpetual exile' (Parry, Sherlock and Maignot, 1956 cited in Adetugbo, 2001)

They could not see the forest for the trees…

Foreigners from distant lands ravaged the Continent

They passionately advanced with a single focus

Individuals uprooted … families divided … forever

Ferried away from their home to far flung lands

For arduous labour … for hoggish profit … for ignoble wealth

But they could not see the forest for the trees…

They served the future a colossal injustice

They only came for their strong bodies

Impudently leaving behind true wealth:

The fortitude of the African mind

The fecundity of the continent's history

The feracity of the people's culture …

For they could not see the forest for the trees…

4.0 DISCUSSION

The purpose of this study was to build a scholastic understanding depicting the leadership development approach of the Àyàn family of drummers. The inquiry was a curious mix of

research into formal leadership theories on the one hand and the study of a traditional culture which in itself embodied music, religion, history, literature, society and learning. With these peculiarities inherent in the research, the inquirer had to make conscious, concerted effort to keep the study objective in view to avoid research awkwardness.

4.1 DEMOGRAPHICS

All 30 respondents are drummers with Àyàn names - the family that the research focuses on are typically identified by their names. They are from south west Nigeria (from Ọyọ́, Ọ̀ṣun or Ògùn States) – identifying the location as depicted in the title of the research. All of them are still drumming. All, except one, are Lead or Master Drummers. All respondents believed in the centrality of leadership.

4.2 ETHICS

To ensure compliance with research ethics, all respondents are legal adults (over 21 years old) aged 23 – 59 years. (33% of respondents were between ages 50-59 years; 37% between ages 40-49 years; 27% - ages 30-39 years and 3% ages 20-29 years).

4.3 INTER-FAITH

All respondents and their immediate progenitors, profess one faith or the other – Christianity, Islam or the Ifá (traditional religions). They all still practice some type of faith in the Supreme Being – this confirms the irrelevance of a particular type of religion to professional proficiency including leadership.

4.4 THE IDENTITY OF ÀYÀN

50% (15 nos.) of respondents believed Àyàn was female against 43% (13 nos.) that believed Àyàn was male. 7% (2 nos.) were unsure. This disparity is not represented in the literature that largely present Àyàn as male (Adegbite, 1988, Omojola 2010, and Olusoji, 2013) although Bankole et al (1975) present multiple variants to the Àyàn story with one depicting Àyàn as female and another as male.

When questioned about whether Àyàn was a deity, 70% (21 nos.) of the respondents believed Àyàn was a deity; 20% (6 nos.) believed Àyàn was not a deity as worship is merely celebratory; 7% (2 nos.) stated that Àyàn was a deity and yet not a deity; 3% (1 nos.) was not sure. This largely finds support in the literature that presents Àyàn as the deity of the drum as well as an individual (Bankole et al, 1975, Adegbite, 1988, Olaniyan, 2008, Omojola, 2010, Olukole, 2010, Olusoji, 2013, Olusegun, 2015, etc.)

4.4.1 Outline of Related Interview Responses

- 'Àyàn was a woman'
- 'Àyàn was a man'
- 'Àyàn was the wife of the king'
- 'Àyàn is the drum and the drum is Àyàn'
- 'Àyàn is an angel or messenger of God'
- 'We do not know Àyàn'
- 'We have searched for Àyàn but we do not know where Àyàn is from'

4.5 FEMALE DRUMMERS

Whilst there was a general acceptability of female drummers, others attributed any hesitance (in accepting) to the inherent moral and physical hazard of the drumming profession unless restricted to family oriented social events. This aligns with the literature finding ascribing patriarchal leadership development more to historical, traditional and socio-economically defined roles in previous generations than to conscious choice (Dahlstrom and Liljestrom, 1983 and Bankole et al., 1975). Thus, as stated, women were and are not precluded from drumming in the Àyàn culture but it appears that they chose the literal interpretation of the historical context of their existence (Hoffmann and Bartkowski, 2008) and stayed in the background – a disabler that had been carried through until recent times. In related discussions, they all agreed on the role of the women in the family as integrally supportive - joining in singing and dancing to the drums (agreeing with Bankole et al, 1975), making, repairing and general maintenance of the drums. 93% of respondents would willingly encourage, guide and support their mothers, sisters, daughters or other female family members

if they desire to become professional drummers as they stressed the emergence of a new social thinking that appreciates the 'novelty' of female drummers.

4.5.1 Outline of Related Interview Responses

- 'We would even love to see more female drummers'
- 'We appreciate women beating drums'
- 'We also want our daughters to play the drum'
- 'My children (female inclusive) are all willing to learn the drum but I want them to complete their education. I have already made drums for them'

4.6 NON-ÀYÀN DRUMMERS

All respondents were open to embrace drummers who do not belong to the Àyàn family. They believe this approach would help ensure the sustainability of their culture. For non-Àyàns who are interested in drumming, the general viewpoint was the need for such persons to have a committed passion for the profession and the unforced desire to learn like them. Similarly all are accepting of and cooperative with drummers based outside Yorùbá land, Nigeria and Africa. This cooperation underscores their belief that the drum is the 'wife of all' - just as the drum is the wife of the king. All agreed that the origin of any Àyàn story is from south-west Nigeria - Yorùbá land. 7% of the respondents averred that every Àyàn homestead has its own version of the story with the older generation (Àyàns aged 70 years old and above) seen as a central, albeit dying resource, for Àyàn history. A concern echoed by Olusoji (2013), Omibiyi-Obidike (2007) and Olukole (2010).

4.7 AMBIGUITY IN RESPONSES

The 'both-and approach' discussed in the literature review (Pounder, 2008) was deduced from responses. For example, 7% of respondents believed that Àyàn was a deity and yet not a deity. 3% of respondents also stated that there were differences and no differences in the way drums were played in the past and how they are played now. All agreed on the centrality of leadership as well as teamwork and effort. This dichotomous approach to responses clearly implies the accommodation of the ambiguous and openness to the uncertain and confusing. They do not shy away from that which is unclear. There is an acceptance of alternative perceptions within contextual realities. To the researcher this accentuates a willingness to

learn, fostering and fostered by a continuing curiosity about their world (Olaniyan, 2008 and Olusoji, 2013).

4.7.1 Outline of Related Interview Responses

- 'Just as the drum has 2 faces that are connected to each other by a single heart (core), we are connected to others'
- 'What has ensured sustainability of the Àyàn culture is the need to work together in unity, no matter our differences, which ensures longevity of culture'
- 'With the drum, even opposing parties find joy and dance together'
- 'Àyàn drummers can play in the king's palace and still beg on the street'

4.8 TRAINING, MENTORING, TRANSFORMATIONAL, SYMBOLISM

63% (19 nos.) of the respondents started drumming / drum training before they were 5 years old; 23% (7 nos.) of the respondents between the ages of 6 and 10 years old and 13% (4 nos.) between 11 and 15 years old. These findings agree with Olusoji (2013) Olaniyan and Olatunji (2014) and the information provided in Figure 5 (Olusoji, 2013) in Chapter 2. 90% (27 nos.) were trained and mentored by either their father (63%) or an older male relative (17%) or their father's brother (10%). This approach to training agrees with research carried out by Bankole et al (1975). To underscore the symbolic nature of their development, every respondent inherited drums from their forbears agreeing with Nketia (1974).

Leadership training for 13% of respondents was between 5 and 10 years, 7% between 11 and 20 years and 3% between 21 and 25 years. However 76% of the respondents stated that they do not recall when they started 'training' as they had been playing with drums from their earliest recollection with 33% saying they started from the cradle. This set of respondents (76%) emphasising that they are still learning as their craft is an integral part of their life. They reminisced that the drums they played with 'grew up' with them – in other words, they were given larger drums as they got older and bigger to ensure commensurate motor skills and physical capacity in appropriately handling the drums. This agrees with the study carried out by Nketia (1974), Bankole et al (1975), Olaniyan (2008) and Olusoji (2013). In turn, all

respondents are either mentoring or training their own children or (for those yet to have their own children) plan to.

To these respondents, learning about drums is not actually 'learning' but 'life'- an approach that compels them to also teach their sons about life centred on the drum. Agreeing with the studies by Omojola (2010), Vidal and Adedeji (2012) and Olaniyan and Olatunji (2014), this position reflects the transformational leadership approach in dealing with trainees or protégés (Avolio et al, 1999, Pounder, 2008, Kaifi, 2010 and Boekhorst, 2014).

All respondents agreed on the importance of disciplined training – which included corporal punishments. There was also a clear consensus on the importance of applying a learning-centred approach to their profession, emphasing the importance of a humble commitment during training to ensure sustainable progress. This approach to learning was strengthened by drum team leads (teachers, leaders and mentors) that were so proficient that they could accurately identify those playing out of tune - no matter how many players there were in the team - with the consequent punishment levied. A position that aligns with studies by Bankole et al (1975) and Olusoji (2013).

To emphasise the symbolic nature of their methods, the drums are addressed in human terms with 'mother', 'father'' and 'child(ren)' designations. This is because the drum is made from the wood of once living trees and leather and other parts from once living animals. The trees are believed to behave in human ways embodying spirits including the spirit of Àyàn (Olusegun, 2015).

4.8.1 Outline of Related Interview Responses

4.8.1.1Learning, Discipline, Transactional

- 'My father taught me how to play the drum with my two hands'
- 'The mode of training was by daily repetition - it was a way of life. morning, afternoon, night it was all about the drum'

- ‘As drummers in training, we must not be distracted by what is going on in the environment. Non-compliance attracts a beating. In tears we beat the drums. Focus was critical. Punctuality was critical’
- ‘If you want knowledge but ignore discipline, you are an animal’
- ‘We were expected to be of moderate behaviour’
- ‘With a lot of seriousness and dedication, there can be no regrets in life’
- ‘There are differences in the way we were disciplined to the way we discipline our children today. If we do to them the way they did to us, there will be no continuity’
- ‘Whatever the child has suffered during the training journey adequately prepares one for the future.’
- ‘With the drum I am confident enough to play before kings’

4.8.1.2Mentoring, Transformational, Symbolism

- ‘As we saw it in our fathers’ hands, we played’
- ‘’There cannot be only one teacher. There are many teachers’
- ‘I can never forget my own father who placed me on this desirable path. He encouraged me. He would caution me whenever I stepped out of line. The child so cautioned is for the child's own good’
- ‘He would personally pick me from the house to go for my drum lessons’
- ‘I poured water on his hands. He taught me well. He made me happy. His words of reprimand were expressed in such a manner that I would still be happy to follow even if he beat me’
- ‘Just as the drum has 2 faces that are connected to each other by a single heart (core), we are connected to others’

4.9 SUSTAINABILITY OF THE ÀYÀN DRUMMING PROFESSION

To derive an understanding of how the family has remained for centuries, they were asked about any differences between how drums were played in the past and now. 63% (19 nos.) believed that there are (stark) differences between how drums were played by their forebears and how they are played today and how the generation after them would likely play –

especially with the advent of technology. 33% (10 nos.) responded that there is hardly any or no difference and 3% (1 nos.) stated that there are differences and yet no difference. Although the concern about continuity has been mooted by Nketia (1974), Omibiyi-Obidike (2007), Olukole (2010) and Olusoji (2013), the pattern and explanation of responses showed that drumming styles and methods evolved with the environment much as the drums evolved with the growing Àyàn child.

4.9.1 Outline of Related Interview Responses

- 'It did not die with my father, it will not die with me or with my children'
- 'The child that forgets his home or heritage is finished'
- 'In Yorùbá culture, there is no person in the town that can remove the hand of the drummer because the drummer is the culture. Without the drum there is no town'
- 'The drum enables culture to stand and vice versa'
- 'Our efforts in teaching the young how to drum - we go beyond mere training, which is not sustainable, to teaching them poetry, and how it rhymes with the music, words to say to go along with the beat. We also teach them how to make and repair the drum. With all these attendant teachings, the drummer is better equipped to earn in multiple ways - ensuring sustainability of the profession'
- 'My children (female inclusive) are all willing to learn the drum, but I want them to complete their education. I have already made drums for them'
- 'The drum itself is the reason it has not been destroyed as we have found the way to incorporate it in all our activities - births, deaths, marriages, festivals, etc.'

4.10 BECOMING A LEAD / MASTER DRUMMER

100% of respondents stated that experience and competence were required in the selection of Lead or Master Drummers. The respondent aged 20-29 years believed this was all that was required - position was echoed by 37.5% of the respondents aged 30 – 39 years and 64% of respondents aged 40 – 49 years.

In addition to experience and competence, age ('the older the better') was also a factor in leadership selection – a position adopted by 62.5% of respondents aged 30 – 39 years and 36% of those in the 40 – 49 year category.

Respondents in the 50 – 59 year range also agreed in the importance of experience and competence in leadership selection. However, they also posited a wider range of additional factors viz. age – 10%; gender – 10%; family rotation – 10% and knowledge of culture – 20%.

4.10.1 Outline of Related Interview Responses

- 'Just as a town cannot but have a head, the drummers have to have a head'
- 'The Ààrẹ Ìlù (President of Drummers) determines who goes where, to play what. This leader also determines team composition - especially as the members of each ensemble can play varied drums. Team selections are dependent on what the client wants'
- 'Leadership is central with respected hierarchies'
- Leadership is appointed on the basis of competence, character and capacity'
- 'Once you are a child of a drummer, even if that child studies to highest levels, that child should know about the drum'
- 'The Ààrẹ Ìlù (President of Drummers) that errs is cautioned or disciplined by the council of elders who appointed him in the first place'

4.11 SELECTING TEAM LEADS AND TEAM MEMBERS; TEAMWORK

All respondents except one (in the 30-39 year age category) stated that the president of drummers was responsible in deciding team composition and selection. The one respondent stated that selection was done by the Council of Elders (Figure 3, Chapter 2).

All also agreed that selection is largely based on experience, competence and the form or purpose of the outing. In other words, the intended audience (or 'customer') was one of the factors the president of drummers takes into consideration before making a team selection. The belief in the centrality of leadership was underscored by the importance of team work in an atmosphere of honour and respect. This confirms the view in the literature that leadership is as much about the leader as well as the follower. Leadership centrality is also about positional leadership with the role resting on the head of the 'President of Drummers; ('Ààrẹ

Ìlù') (Figure 3) who, according to the respondents, reports and is selected by the Council of Elders (Figure 3).

4.12 ÀYÀN LEADERSHIP DEVELOPMENT

Notwithstanding the positional differences between the two main schools of grounded theory, (outlined in Chapter 3) both streams agree on the purpose of the methodology being:

1. The creation of a stable theory that is committed to research authenticity;
2. That is understood by the persons studied (agreeing with the ethics of reciprocity proposed by Bell and Bryman, 2007);
3. That fits the social context notwithstanding inherent flux;
4. That accommodates connections amongst perceptions and concepts;
5. That may be useful as a model to direct action.

(Eaves, 2001, Byrne, 2001, Pounder, 2002 and Boychuk Duchscher and Morgan, 2004)

From the responses of research participants and consequent translation, from study notes taken during the fieldwork and from the computer aided analyses of the qualitative data, certain clear patterns could be deduced from the Àyàn's life approach vis-à-vis the information from the literature. There were also inherent ambiguities and paradoxes which only helped to aid the researcher in the quest of knowledge creation.

All respondents were drumming descendants of Àyàn identifiable by the Àyàn names each bore. There were all male ages 23 through 59 years from Yorùbáland in south-west Nigeria. They all possessed basic education and express belief in God either as Christians or Muslims. They were all born into the drumming heritage with some stating that they started drumming from ages 3 through 6 months when tiny drum replicas were made and hung around their necks. Thus the drum replicas represented their first toys which they played with at a stage in their lives when they were neither conscious nor aware of what they were doing. This natural integration into the drumming culture led a number of them to disagree with the concept that they were 'taught'. Statements like, 'We did not need to learn it' was not uncommon during the interviews as they believed they were 'born' into it (inherent) and not 'taught' (external).

Notwithstanding this *'born into it'* belief, all of them were eventually trained by fathers and older male relatives (including uncles) in drumming. Only 1 out of the 30 respondents was trained by an older mentor (appointed by his father).

As levels of proficiency were 'attained' in the foundational instruments, the trainee was promoted to other drums until they end with the Ìyâ'lu – the 'mother of all drums' played by the master or lead drummers. This finding finds support in researches done by Nketia (1974), Bankole et al (1975), Olaniyan (2008) and Olusoji (2013). Hidden in this fact is an interesting paradox. The foundational drum is the smallest known as the gúdúgúdú - the 'father of drums'. Despite being a patriarchal culture, the smallest and the most basic is the 'father'. This trainee then develops through different drums until he attains the highest and most articulate of drums in the culture known as the Ìyâ'lu – the 'mother' of drums. In other words, the 'mother' is the greatest.

The respondents reveal that there was as much love as discipline in the family home – an intriguing blend of the transactional and the transformational (Avolio et al, 1999, Pounder, 2008, Kaifi, 2010 and Boekhorst, 2014). The fathers carried the responsibility of teaching, discipline and bequeathing the heritage. One respondent captured this ubiquitous response, '*all we needed to know, our fathers taught us through the drum*'.

Learning was largely by observation (visual), handling of drums from babyhood (kinetic) and listening to the different tones on diverse drums (aural). Notwithstanding the inherent discipline of the craft and the critical role of drummers as purveyors of culture, society viewed them as lazy and unserious people at a time. Despite this denigration, the Àyàns trudged on holding as sacred the words of their fathers. This perseverance appears to be paying off as the profession has experienced dynamic progression hitherto unexpected. The learning centredness of the Àyàn drummer's life is underscored by long periods of developmental training spanning 10 or more years (as explained in Nketia, 1974, Bankole et al, 1975, Olaniyan, 2008 and Olusoji, 2013). The oldest respondent, who has been drumming over 50 years, stated that he has been learning since he was a baby and he is still learning about the drum. He believes he cannot stop learning. There are so many types of drums and expanding varieties. Some of these drums and percussion instruments were included in the research findings.

It is the unrelenting approach to learning that encourages the embrace of the unfamiliar, the uncertain, and the ambiguous (Senge, 1994 cited in Johnson, 2002). Therefore despite having a tight grip on the responsibility of transmitting a patriarchal heritage, drumming Àyàns have a high regard, love and cooperation towards non-drumming Àyàns, non-Àyàn drummers and women. The symbolic depiction of this inclusion is seen in the drum which is said to have 'one heart'. It is this symbolic singleness of heart that teaches the Àyàns to embrace others who do not follow a path similar to theirs. The fathers led the way, the sons follow suit. As one respondent put it 'with diversity there is more unity'. Thus the restrictions to handling of drums tend more to guard against a mishandling of the instrument as opposed to excluding certain individuals. Secondly the historical restriction against female drummers (which is gradually changing today) was in place to protect the highly regarded womenfolk from the physical and moral hazard of the profession at the time

All respondents inherited drums from their father that they will bequeath to their children – some of these drums are hundreds of years old. While the core of the old drums is untouched, their membranes are constantly replaced since they experience the most beating. This constant harmony of the old 'core' and the new 'face' of the drum is neotenic and reflects the continuous transformation of the Àyàns into new societies, cultures, religions, languages, etc.

Juxtaposing the interview comments above with the word frequencies (Table 3) and imposing these upon the research purpose, the following overarching themes emerge from how the Àyàns develop their leaders:

- Learning - 'My father taught me how to play the drum with my two hands'
- Ambiguity - 'With the drum, even opposing parties find joy and dance together'
- Transactional - 'As drummers in training, we must not be distracted by what is going on in the environment. Non-compliance attracts a beating. In tears we beat the drums. Focus was critical. Punctuality was critical'
- Transformational - 'I can never forget my own father who placed me on this desirable path. He encouraged me. He would caution me whenever I stepped out of line. The child so cautioned is for the child's own good'

- Symbolic - ‘Just as the drum has 2 faces that are connected to each other by a single heart (core), we are connected to others’
- Mentoring - ‘As we saw it in our fathers’ hands, we played’

From these analyses and discussion, the following model emerges to scholastically describe the leadership development approach of the Àyàns. The softer, more informal concepts are clouded whilst the academic concepts are in pillars – because this research effort is to explain the informal using the formal – the former therefore rests on the latter.

4.13 THE ÀYÀN LEADERSHIP MODEL

Figure 19 – The Àyàn Leadership Model (the leader is born, trained, motivated, mentored, etc.) on the structural foundation of the scholastic leadership concepts of learning, ambiguity, transformational, transactional, symbolic and mentoring discussed in segment 4.3 above)

Images

Learning

http://www.book-clipart.com/free_book_clipart/school_learning_and_education_symbols__books_apple_abcs_and_123s_0515-1012-2300-1655.html

Ambiguity

http://www.mervikhaums.com/my-diary/wth-200-twitter-tweets-with-in-an-hour-seo-confused-excited

Transactional - https://www.recruiter.com/i/reward-vs-punishment-as-workplace-tools-you-think-you-know-how-to-use-them/c-7/

Transformational - http://www.clipartpanda.com/categories/sun-clipart-png

Symbolic - http://imgbuddy.com/talking-drum-clip-art.asp

Mentoring

https://www.google.com/search?q=mentoring+clipart&biw=1525&bih=686&source=lnms&tbm=isch&sa=X&ei=slKaVdLUBYWC7gb15IGYDQ&ved=0CAYQ_AUoAQ&dpr=0.9#imgrc=2ucsHEudZ3fbEM%3A

Leadership Model Image - http://www.crystalgraphics.com/asp/Im.Download.asp?o=115062713343512344

The Àyàns prepare their own for leadership on a platform of learning, ambiguity, transactional, transformational symbolic and mentoring. These concepts are deeply interconnected as each notion flows into the other. To this end, they would not be treated individually but in relational clusters.

4.13.1 Of Ambiguity, Learning And Neoteny

According to Kajs and McCollum (2009), the extent of tolerance for ambiguity successively influences an individual's behaviour, leadership style and decision making. A collaborative leadership approach is suggested in such atmospheres of ambiguity and change (Denis, Langley and Cazale, 1994). The ability to successfully navigate conflicting scenarios has also been identified as a hallmark for effective leadership regardless of the approach – from command-and-control to participatory archetypes. The individual's 'aptitude for ambiguity' is a characteristic of exceptional performance towards eventual leadership (White and Shullman, 2010). It is averred that this defining attribute dichotomises the great from the average leader (Wilkinson, 2006). This is because ambiguity creates the opportunity for learning and innovation. Indeed the learning organisation that constantly transforms and adapts itself within the environment will embrace the unfamiliar (Johnson, 2002). From the interviews highlighted and analysed in previous sections, the Àyàns expressed themselves as a group that willingly embraces the unfamiliar as an avenue to learn. For example statements about both the divinity and humanity of Àyàn or that Àyàn as one who is worshiped and is yet not worshiped. From the responses, we also see that eventual drum team leaders are both 'born' (into the family) and 'made' (through training for family members and interested outsiders). The implication is that the environment can both influence and be influenced by leadership.

Other conflicting expressions include the similarity and difference in historical and contemporary drumming or a central leadership structure that emphasises the importance of followership to the extent that the leader is responsible for the success of the follower. This acceptance of conflicting concepts lines up with the two (2) particularities of successful leaders - inquisitiveness and duality highlighted by Black (2005). Inquisitiveness aligns with a curiosity, a continuing desire to learn (especially the unfamiliar) and asking questions about

what is observed. The notion of duality reflects ambiguity and uncertainty and inherent opportunities of connecting the global to the local. Reconciling the concepts of ambiguity, learning, embracing the unfamiliar and the cognition of inherent opportunities in the environment is the importance of leaders leading the way in continuous learning (Schein, 1993) – an enduring learning perspective is created by practicing as they learn and perform (Allio, 2008). Thus the Àyàn child that develops within this structure becomes the adult respondent that stated, 'I have been drumming for over 50 years and I am still learning the way of the drum'.

Putting these together, the term, neoteny – which is the retention of juvenile characteristics in the adults of a species - was used by Bennis and Thomas (2004) to explain this curiosity about life; this zeal for lifelong learning – a vigour and a capacity to embrace that the unknown and the unfamiliar. This article outlined the essentials of great leaders as:-

1) The ability to engage others in shared meaning – incorporating an inclusiveness that embraces diversity and alternative positions as well as the adoption of the symbolic in interpretations

2) An articulate compelling voice that others listen to – characteristic of a respected mentor as viewed by the protégé.

3) A sense of integrity and strong sense of values – reflective of the transformational leader and;

4) Most importantly, an adaptive capacity or applied creativity – representing the ability to transcend adversity and attendant stress to emerge even stronger. Adaptive capacity comprises 2 primary qualities:-

    a) The ability to grasp context, content and inherent complexity and;

    b) Hardiness – perseverance and toughness to navigate circumstances without loss of hope.

The combination of these 2 enables the person not just to survive but to learn and emerge even stronger. These attributes allow leaders to grow from challenges that threaten the very fibres of their existence, instead of being destroyed by them. In this crucible, they discover opportunities where others find despair.

The ideal leader is seen as the one that achieves results whilst holding values sacred reflected in the Àyàn child that grows up in a dichotomy-embracing, curiosity driven learning environment. Striking the balance between learning and ambiguity, Bennis (1994) cited in Johnson (2002) presented factors for leadership which include following the passion, accepting of or embracing errors and encouraging dissent. (Boekhorst, 2014) argued that this learning centredness encourages inclusion of alternative opinions which reflects the acceptance of the unfamiliar creating a curiousness that is precipitated by neoteny.

For contemporary application and regardless of the sector in which the leader plays, an increasingly complex world requires increasingly complex decision making (Brehmer, 1992) that demands that 'aptitude for ambiguity'. This is what characterises exceptional performance towards eventual leadership (White and Shullman, 2010). This is because the acceptance of ambiguity enhances the worldview of the leader towards interdisciplinary effectiveness in decision making (Fleming and Howden, 2016). The openness to the ambiguous accelerates and is enhanced by learning centricity, which, consecutively, sparks learning in the led (Waters, Marzano and McNulty, 2004). It is the combination of these two pillars that engenders neoteny in leadership (Bennis and Thomas (2004) where the leader constantly evolves response to the self, the organisation and the environment.

4.13.2 Of The Transactional And The Transformational

At first glance, the expectation-reward-punishment approach of transactional leadership style appears at variance with the motivational-inspirational-mentoring methodology of the transformational. However with the display of both leadership concepts in the life of the Àyàns, it becomes evident that each of the notions requires the other for completion. The symbolic requires the structural. The intangible requires the tangible. The aqueous requires the solid. The spiritual requires the physical. The artistic requires the scientific. The why requires the how.

The Àyàns apply transactional leadership patterns during periods of apprenticeship where there are rewards for doing well. These benefits include extra food, extra money, extra benefits or going on trips with more experienced drummers. The less desirable concomitant is the punishments to correct and deter from mistakes during performances or arriving late to

drumming trips or disrespecting team leaders and elders or mishandling the drums, etc. Punishments include a tug at the ear, a knock on the head with either the knuckle or the drumstick, withdrawal of privileges, etc. Leadership in the workplace can apply this reward-punishment, carrot-stick, transactional style due to ease of implementation and clarity of understanding with well defined job descriptions, objectives and behaviour. In this manner, transactional leadership can serve as strong motivation for enhanced results in the workplace because everyone transparently knows what is expected and what to expect and how to plan and act accordingly.

The Àyàns apply transformational leadership patterns when mentoring protégés. With transformational leadership, the leader is a role model that is expected to display high moral and ethical standards worthy of trust; as coach and advisor, he considers the needs of the followers and creates an atmosphere of support because his success is reflective of and reflects that of the led. The transformational approach is also seen in the encouragement of follower creativity and innovation to advance self and team values within an atmosphere of unity ('the drum has one heart') and respect. The cumulative effect of this style is to inspire the led into continuing in the footsteps of the fathers. 'My father did not fail me; I will not fail my son'. Leadership in the workplace can apply the inspirational transformational form of leadership that moves beyond control, monitoring and managing (inherent in the transactional strain) to providing a raison d'être or purpose for being a part of the organisation through inspiration and motivation. In practice therefore, transformational leadership is critical in periods of crisis and change where the internal strong sense of purpose counteracts the flux in the environment.

Thus, while transactional leadership provides the 'how', transformational leadership balances with the 'why'.

4.13.3 Of Symbols And Mentoring

Sergiovanni (1981) expands the traditional concepts of leadership studies of objectives, behaviour, outcomes, measurable effectiveness to the cultural and the symbolic because the substance of leadership deals with social meanings of culture. The main aspects of such symbolic leadership includes selectivity, meaning-communicating priorities, consciousness, the leader's espousal and modelling of purposes, standards, and beliefs and leadership fidelity. The aim is to role model to the led expected norms and aspirations of the culture. In the opinion of this study, leadership is more shadow than substance, more intangible than

tangible, more subjective than objective, more cultural and symbolic than behavioural. Indeed symbolic leadership is emphasised by the object being viewed in relation to the whole culture (Henderson and Umunna, 1988) and where cultural markers define individual identity (Harries, 1993). To the Àyàns, drum symbolism is reflected in their view of the drum ranging from being a god to a messenger (angel) to a human to being the wife of a king and the wife of all. All these concepts were extracted from the interview responses and secondary data – Àyàn as a god to be worshiped and one of the gods in Yorùbáland; Àyàn as a messenger of God sent to help other gods and mankind, Àyàn as a human who created the drum and eventually became the drum, Àyàn as the wife of the king due to the continuing presence of drummers in the palace preceding the king in his ventures and Àyàn as the wife of all since it is believed that drumming is embraced by all. When asked for insights as to Àyàn's identity, a respondent's pertinent remark underscoring this symbolism was, 'Àyàn is the drum and the drum is Àyàn'. The symbolism is to drive an understanding of the history, culture, tradition, society and human relations. In addition, the single core of the talking drum is used to refer to the drum as 'having one heart'. This analogy, also deciphered from the interviews, is to explain and emphasise the need for family unity. Thus, it is this symbolic singleness of heart that underscores their relationships towards leadership development.

Kram (1985) avers that mentoring is about relationships towards individual development in early, middle and later stages. It will be recalled that relationships are hallmarks of the participatory leadership method (Chapter 2). Mentoring reflects in the cognition of the process by the protégé (Sosik and Godshalk, 2000). All interviewees were mentored by older male relatives. All of them confirmed the significant time and efforts these mentors invested in their lives and successes. They talked about how these mentors remained in touch with them even after they moved on to become drum team leads themselves. This is an extension of the concept discussed earlier where the leader (as mentor in this case) takes responsibility for the success of the follower – an approach that followers eventually mirror when they become leaders themselves.

Symbolic leadership in the workplace enhances the clarity of organisational vision, goals and objectives. It enhances and is enhanced by mentoring encouraging patience and persistence. Therefore, in practice, symbols can inspire for indeterminate periods whilst ensuring organisational resilience. Symbolic leadership also ensures and enhances communication

within the organisation ensuring that the higher echelons of leadership and or management are connected to the rest of the organisation. Workplace mentoring serves the mentor, the protégé and the wider organisation. Mentoring improves the listening, communicating and interpersonal skills of the mentor. It could also help re-energise the career of the mentor, increase the sense of self-worth and personal satisfaction. To the protégé, mentoring increases self-confidence, helps in learning to take better control of the career, helps in learning interpersonal and effective communication skills and how to accept feedback in important areas. The person is better networked within the organisation by understanding the culture and nuances which are critical to success.

CHAPTER 5 – ACTION RESEARCH LEARNING, IMPLICATIONS FOR PRACTICE, CONCLUSION

'In theory, theory and practice are the same. In practice, they are not' – Unknown

0.0 REFLECTING - THE DEVELOPMENT OF THE DOCTORAL PRACTITIONER

This family had fascinated her for decades. She had heard so much telling and retelling of stories around Àyàn and the family. She never really did think that a formal study would yield anything new. Àyàn was a great man that once lived. Àyàn was a drummer in Yorùbá mythology and the progenitor of Yorùbá talking drummers. This study may just be to put some structure around what she had always known … or thought she knew!

A few days ago, in a seemingly unrelated event, she has a face to face meeting with someone who had known and heard about her for years. This other person jokingly admits that from all he had heard about her he had a mental picture that she was male *(just as she had always assumed Àyàn was male)*

A few years ago, the online doctoral class had the opportunity of face to face experiences with their colleagues in the Residency Programme. It was virtually each person's first time of meeting the others in their learning field. Unconsciously, every member of the online asynchronous class had a mental picture of what others in the class looked like based on their academic exchange in the online environment. Strangely everyone's mental picture fit the real person … until they met her – almost all had assumed that she was male (*just as she had always assumed Àyàn was male*).

The creation of mental pictures is an unconscious activity one carries out to facilitate an understanding of a concept or entity. She had assumed Àyàn was male based on the stories that surround Àyàn. However, only few of the academic articles glossed over the likelihood of Àyàn being female. Whilst this did not affect the essence of her study, it was a notion she found difficult to shake off or accept just because it significantly affected her nicely crafted mental picture. Thus, as she drew up the interview questions, she included direct inquiries regarding the idea that Àyàn was a woman. The findings shocked and fascinated her even

further – a (likely) matriarch with a patriarchal lineage? How possible was that? Will there be more surprises? Even as an academic construct emerges from years of effort, is it still possible to challenge what was previously held as overt facts or covert assumptions and beliefs? As the curtains fall on this study, how much further and deeper can our mental imageries be challenged to create more learning for sustainable application?

5.1 ACTION RESEARCH LEARNING

Integrating these concepts into the workplace, this doctoral practitioner recognised the need for a strong core of values around which organisational culture, understanding and behaviours would revolve; much like the Àyàns and their drum. Thus, today, the institution, which is an educational establishment serving the first eleven years of the child, has built its set of values around the acronym, 'LEARN the child' – Listen (to the child); Empathise (with the child); Appreciate (the child); Read and write (with the child); Nurture (the child) (see figure 18 below). The Àyàns teach leadership from youth, seeing each Àyàn child as a potential master drummer. In the same manner, the school sees each child as a future leader in the arts and humanities, sciences and technology, etc. The Àyàns use the drum as a unifying point of convergence. Similarly, having the child as the polestar of this initiative facilitated general acceptance from the organisation and its stakeholders (largely comprising the parents, teachers and management). Just as the Àyàn training approach addressed the audio (hearing), the visual (seeing) and the perceptive (feeling), the school has had to adapt its knowledge transfer approach to align with the way the child will learn regardless of respective cognitive proclivities.

Figure 18 – L.E.A.R.N. the Child Image

Sky - http://www.clipartkid.com/blue-sky-cliparts/

Meadow - http://gallery.yopriceville.com/Free-Clipart-Pictures/Grass-Grounds-Coverings-PNG-Clipart/Meadow_with_Trees_PNG_Clipart_Picture#.WBGne9z940I

L.E.A.R.N. Images - Google images - https://images.google.com/

Children – phillipmartin.com

(School logo shielded for confidentiality)

A congruent approach was applied in the management consulting practice of the researcher where the unifying purpose of a public listing served as the sustainable platform to drive important changes required within the institution. The action research effort was to select an organisation-wide objective that would unify its key constituents. In this instance, the unifying objective was the institution's plan to go public. In utilising this approach, critical corporate governance lapses were addressed within a year.

5.2 IMPLICATIONS FOR PRACTICE

The crux of a grounded theory research is the creation of a model for direct action (Eaves, 2001, Byrne, 2001, Pounder, 2002 and Boychuk Duchscher and Morgan, 2004). Therefore 'Drum Beats from the Rainforest' would be incomplete without specifying learning implications for practice and/or the workplace.

In the course of the doctoral journey, the researcher has traversed leadership positions in the corporate, entrepreneurial and educational fields. Her present role intersperses these spheres of operation. Thus, practical implications and applications will span leadership across various organisational types and structures – corporate, educational, non-governmental and entrepreneurial. Indeed the driving forces behind the choice of a professional doctorate were the need for relevance and direct applicability to practice which was seemingly lacking in research doctorates (Teitel, 2006 cited in Candidates, Craig and Alford, 2007).

The Merriam-Webster online dictionary defines the scholar as one with academic mastery and the practitioner is described as the individual a person who regularly does an activity that requires skill or practice. Synthesising these two definitions, the scholar-practitioner would be one who uses knowledge and desire to learn while actively engaged in the occupation (Candidates, Craig and Alford, 2007) or one who uses academic mastery to practice the profession whilst creating academic knowledge from the practice of the profession. This view is supported by Lester *(2004), who averred that the practitioner doctorate provides an avenue for achieving the highest academic level on a platform that is both academically robust and directly relevant to the professional who leads practice and initiates change. However, the eloquence of these definitions and descriptions belie the inherent ambiguity in application. The vehicle that facilitates this polysemous marriage of learning and work (Drake and Heath, 2011) is critical self-reflection (Candidates, Craig and Alford, 2007) by the only link between research and practice – the student (Neumann, 2005 cited in Drake and Heath, 2011). In the course of this research, the inquirer articulated the reflection (doctoral practitioner development) periods as vignettes, opening and intervening segments ('sections 0.0') as well as in the final columns of the interviews (examples in Appendix IV) recorded in the field notes.

Knowledge is said to be gained through action and for action (Reason and Bradbury, 2001) with the principal purpose of action research stated as the production of practical knowledge that everyday people find useful (ibid, 2001). It is participatory, democratic emphasising the development of practical knowledge in the pursuit of worthwhile human purposes, synthesising action and reflection, theory and practice (ibid, 2001)

It creates the awareness that facilitates the cognition of practice (Drake and Heath, 2011) from the lenses of the academic and vice versa.

Two pivotal areas where Drum Beats research created the model for direct action included the management of stakeholder resistance (which is always present in crucial change

scenarios) and, on a more immanent level, the application of a gender-neutral approach to work and performance.

5.2.1 Managing Stakeholder Resistance

In both organisations, minimal stakeholder resistance was experienced due to the action research emphasis of employing a unifying concept. Thus the crucial implication for practice is that stakeholder resistance could be minimised where there is a centrally unifying core that fulfils important needs of each constituent.

5.2.2 Gender Neutrality in Leadership and Performance

At the more internalised (softer) level, the unexpected facts that emerged around Àyàn's gender, kindled within this doctoral practitioner, a gender-neutral approach regarding performance (Beyer, 1990)and perceptions within client organisations where she serves as trainer and consultant. Hitherto, client organisations about one's gender impacted. These include the perception that women are inferior to men in organisation performance, gender-objectivism, pay discrimination and non-inclusion. But the inherent possibility that a matriarch (Àyàn) leads a sustainable patriarchal lineage, facilitated a more confident worldview when dealing with clients and their staff across nations, cultures and religions.

5.3 CONCLUSION

The starting point of research was the way of life of the Àyàn talking drumming family. The destination was the creation of knowledge for leadership by structurally describing how they develop their leaders. It was the challenge of delving unchecked into a hitherto uncharted research territory of structure and unwieldiness; insights and confusions.

Yorùbá drumming is a complex and difficult art that demands many years of training (Sotunsa, 2009). From childhood, the Àyàn child is groomed to become proficient in drumming with few becoming master drummers, team leaders and (even fewer becoming) presidents of drumming communities. Learning is therefore vigorously emphasised. Leadership is as much about the leader as it is about the team and their competence. The leader is seen as a person of learning - a continuous learner who is willing to teach; a capable example to the team, disciplined, proficient and unrelenting. It is neither unusual nor out of place to see an

octogenarian drummer. Drumming is not just their work, it is their life. With learning, comes reward for good work and penalty for the contrary. Whilst learning centred leadership is not a new term in the literature, more researchers employ the term to explore leadership in educational institutions. Learning centricity in the Àyàn Leadership Model, however, encompasses leadership in virtually all fields of endeavour. Their training technique simultaneously embodies the visual (observation), aural (listening) and kinetic (handling) (Vidal and Adedeji, 2012) effectively catering to respective learning propensities of the trained. To the Àyàns, learning for eventual leadership (or drum mastery) starts from babyhood. It is a culture of continuous learning and training as the child progresses to adulthood mastering every drum in their respective repertoires. One of the respondents put it succinctly when he said, 'I have been drumming for over 50 years. I can play virtually every drum in every ensemble. I lead and teach drummers and drumming. I have YouTube drum training videos. I have played for kings, presidents and dignitaries in 3 continents and over 30 countries yet I am still learning'.

Learning centricity willingly contemplates ambiguity and conflict as these can only be resolved by the creation of additional knowledge. The Àyàns conveniently harbour such academically opposing theories that leaders are born AND made; that leadership is central AND participative. Their methodology incorporates paradoxes as the feminine AND masculine with the mother of drums (Ìyáàlù) leading drum ensembles while the father of drums (Gúdúgúdú) guides (Olaniyan, 2011) from behind. Their style effortlessly straddles the transactional and transformational continuum including every variation in between (Pounder, 2008). Leadership is therefore not an either-or but a 'both-and' requiring skills that enable the leader to skilfully (i.e. requiring integrated intense learning) navigate paradoxes and conflicts.

Like learning, symbolism for the Àyàn also starts from babyhood with the making of tiny replica of drums for the newborn. By the time the child becomes more aware and conscious, he would have learnt to associate the drum with family and culture expressed in performances. That child's training involves anthropomorphic allusions to the drum as a living being with a heart that should be handled with respect and buried like a human if destroyed beyond use or repair. This inference circuitously feeds and is fed by the faith-based characteristic of their existence evidenced in their belief in the Creator. Indeed, Vidal and Adedeji (2012) elaborated on the symbolism of the drum through its use in religious worship and celebrations. As a

symbol, the drum heralds births, marriages, festivals, celebrations and funerals (ibid. 2012). It is given to newly married Àyàn females to take to their new homes. This symbolism is evident even in non-drumming Àyàn families whose homes are decorated with drums. Lastly, Àyàn fathers are expected to hand over their drums to their sons – a symbol of the generational transfer of the family's heritage.

Just as leadership traditionally focuses on the leader, mentoring focuses on the led. This is because Àyàn training starts from when the one being led is not even conscious that he is being trained. As one respondent stressed, 'We were not trained, we met it. It's in our blood'. Therefore it is a learning model that has been so integrated into living that it is no longer seen as learning or training but integral to existence. In mentoring, the Àyàn leader is not successful until his team has succeeded. According to Olaniyan and Olatunji (2014), mentoring is the platform whereby the mentor (trainer, teacher) engages his treasure trove of knowledge, expertise and experience to develop the potential and skill of the protégée (mentee or learner) to success in life endeavours. The mentor is also seen as guardian, counsellor, adviser and role model whose behaviour is worthy of emulation. As one respondent put it, 'from the time we wake up to the time we sleep we are hearing drum beats so it is our blood'**.** In other words, their activities - including the training and development of leaders - are not an appendage but a state of being that is both universally and culturally defined.

0.0 CLOSING FACTIONAL VIGNETTE

Àyànnîkẹ́'s joy knew no bounds. She had always dreamed of this day. The expected future burden of training, planning and preparing, paled in magnitude to the upsurge of happiness she felt. As she danced and cradled her newborn son in her arms, singing song after song, she was thankful that the heritage of her fathers was preserved for another generation. During the gestational period, she had constantly prayed and envisioned how he would be moulded in the tradition of the fathers. As an Àyàn herself, she expected and desired no less.

She heard familiar footsteps and smiled as her husband, Àyàntúndé, walked in with a tiny replica of the Omele of the Dùndún talking drum ensemble – specially made by a doting grandfather, Àyànníyì in expectation of the newborn. The drum was small enough to hang around her baby's neck. Like other Àyàn sons, this would be the baby's first toy – he would

not be 'taught' how to drum – for he has already been born into it and drumming is in his blood.*'Kíkọ́ yàtọ̀ sí ajogún bá*' ('learning the art of drumming is different from inheriting it')

The family named him, Àyànṣínà – meaning Àyàn has made or opened the way. Long before his first birthday, long before he took his first step, Àyànṣínà had begun to express the trappings of a master drummer. He tapped as he listened to his mother's unending songs. He played along as he observed his father and grandfather during festivals. His small drum was his pacifier and the companion he hugged to sleep.

As he grew, the drum 'grew' with him to accommodate his size because his father and grandfather made larger drums for him.

By the time he was 4 years old, he had learnt the basic sounds of the drum (the Dò = low pitch; Re = mid pitch and Mí =high pitch) which coincided with the tones of the Yorùbá language. By this time Àyànṣínà had already begun to follow his father and uncles on drumming trips. Even when he started formal education, he would go on these trips upon his return from classes. He was enjoying the best of all worlds – home, school and drums. Until one day when he was barely 6 years old, he got distracted during a drumming session and made a mistake on his Omele. Despite the fact that they were over 12 drummers in the ensemble, the lead drummer – his father, who like other proficient talking drummers had 'bionic ears' – was able to accurately trace the error to him. That day, aside from accepting the fact that his father had superhuman capabilities, he was forced to accept the discipline that resulted from drumming errors within the team – a knock on the head with the lead drummer's drum stick. Àyànṣínà yelled – more in protest than pain – dropping his drum and running back home to his mother. In a harsh tone that Àyànṣínà had never heard his mother use before, Àyànnîkẹ́ commands him to return to the drum ensemble. Looking him in the eye she stressed that only an illegitimate, irresponsible child would abandon the profession of the fathers because of a minor inconvenience.

In tears, Àyànṣínà returns to his father and continues playing. This incident remained with him all through the years he trained with his father. He learnt that life was not just about the drum but the collateral understanding of his language, the poetry, history, the people and

philosophy. As he grew in learning and proficiency, he migrated from the Omele and Gúdúgúdú to the Àdàmọ̀s before 'graduating' to playing the Ìyáàlù – the mother of all drums and the instrument of lead drummers. Upon becoming a master drummer, he decided to move from his native hometown to Lagos – the political and commercial capital of Nigeria at the time. Lagos was believed to be the principal land of opportunity in the nation. His father gifted him the Ìyáàlù that had been with the family for centuries – formally bequeathing the heritage of the drum to his promising son.

Although initially challenging – not unusual for a youth finding his feet for the first time in a large city – Àyànṣínà's stay in Lagos was helped by fellow Àyàns he met in the city. These Àyàns proved to him what his father and grandfather had always told him – 'as the drum has only one heart, Àyàns should work in unity of purpose and cooperation with others'. Àyànṣínà survived in Lagos playing in gigs with other drummers and when there were no shows, he would go on itinerant drumming trips to earn the extra income.

During one of the gigs, a patron at the show, who happened to be a playwright, actor and director, noticed Àyànṣínà's calm dexterity on the Ìyáàlù and immediately offered him a role in a stage play. This playwright-actor-director had been in search of a proficient talking drummer for a critical supporting role which required 'speaking' only through the talking drum. The night he saw and heard Àyànṣínà, he knew his search was over.

Àyànṣínà went for rehearsals - always punctual and serious. As he prepared to leave home on the day of their first stage performance, he could not help but remember his mother, father and grandfather. He recalled, with nostalgia, his mother's singing, the many drumming trips with his father, the drum training, the discipline he endured, his growth and learning through every talking drum in the Dùndún ensemble, the difficult choice to leave home, the support he received from Àyàns in Lagos and the offer from a total stranger. Hanging the family's Ìyáàlù drum by his side as was customary, he made his way to the venue, thankful that beyond Àyàn 'making a way' for him, virtually every individual in his life had worked in one way or the other to pave the way for him to get to where he was today.

That warm March evening, the show opened at Queen's College in Lagos to an audience of hundreds of teenage girls and their teachers. Although he was playing a supporting role, Àyànṣínà's mastery of the talking drum to 'speak' was very well received by audience. Each time he came out to 'speak' to the king and the chiefs with the drum, he would hear shouts of approval and applause. More unrelenting applause during the curtain call, he considered this another crowning achievement to all his efforts.

Like his mother, Àyànnîkẹ́, on the day she cradled and danced with him as a baby, his joy knew no bounds. He had also always dreamed of this day - the burden of training, discipline and correction, planning and preparing paled in magnitude to the upsurge of happiness he felt. His fathers had not failed him, he had not failed them and he would ensure that his sons would carry on the heritage to even larger cities and nations. Just then, a member of the audience – a teenage girl – walks up to him breaking his nostalgia. She smiles, excitedly thanking him for a wonderful performance and requests his autograph. Adjusting the straps of his Ìyáàlù, he signs off simply as 'Àyànṣínà' before attending to other teenage autograph seekers. She looks at the name and wondered to herself, 'Who is Àyàn?' Unknown to Àyànṣínà, his name on a single-line autograph had become the seed for future doctoral research into his family. As others had 'opened the way' for him, Àyànṣínà had unwittingly 'opened the way' for that teenage girl into the unfathomable world of research. The seed planted decades ago had finally become a plant. That plant is 'Drum Beats from the Rain Forest'.

"Àyàn is the drum and the drum is Àyàn … I have been lead drumming for over 50 years across nations and continents … before kings and presidents … I am still learning…"

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APPENDICES

Appendix I

Ethical Approval from the University of Liverpool

From: Aramide Ajayi <aramide.ajayi@online.liverpool.ac.uk>
Subject: Fwd: Application for ethical approval]
Date: September 8, 2015 at 9:22:13 AM GMT+1
To: tytylayo@aol.com

---------- Forwarded message ----------
From: **Ellwood, Paul** <Paul.Ellwood@liverpool.ac.uk>
Date: Tue, Oct 8, 2013 at 2:48 PM
Subject: RE: Application for ethical approval]
To: ara_contact <aramide.ajayi@my.ohecampus.com>,
"Paul.ellwood@liverpool.ac.uk" <Paul.ellwood@liverpool.ac.uk>
Cc: "evangelia.katsikea@my.ohecampus.com"
<evangelia.katsikea@my.ohecampus.com>,
"pascale.hardy@my.ohecampus.com" <pascale.hardy@my.ohecampus.com>,
"james.pounder@my.ohecampus.com" <james.pounder@my.ohecampus.com>,
"james.pounder@gmail.com" <james.pounder@gmail.com>

Dear Aramide

I have reviewed your revised submission and can confirm that you have addressed all the points raised in earlier feedback from the DBA Research Ethics Committee.

Please take this e-mail as an indication that you have satisfied the requirements of the DBA research ethics review, and you are now able to begin your research. During the next few days I will post the previous feedback forms into the ethics thread of your thesis BB classroom, so that we have a formal record in the system. However, you don't need to wait until then to make a start.

Best wishes for a stimulating and successful research project.

Paul

Dr Paul Ellwood

(on behalf of the DBA Research Ethics Committee)

Senior Lecturer in Management (DBA)

University of Liverpool Management School

Appendix II

Consent to Participate Form(V3.2 July 08) – Communicated To All Interview Respondents and attached to the Participant Consent Form

UNIVERSITY OF LIVERPOOL

CONSENT TO PARTICIPATE FORM

You are being invited to participate in a research study. Before you decide whether to participate, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and feel free to ask us if you would like more information or if there is anything that you do not understand. Please also feel free to discuss this with your family, friends and relatives if you wish. We would like to stress that you do not have to accept this invitation and should only agree to take part if you want to.

Thank you for reading this.

Research Project:
"Drum Beats From The Rain Forest" - *Leadership Lessons From the Àyàn Dynasty of Drummers of South-West Nigeria) – A Grounded Theory*

Short Title – "Drum Beats"

University:
University of Liverpool, United Kingdom

Dear Participant,

The following information is provided to you to help you decide whether you wish to participate in the above study or not.

Outline and Purpose of the Study
Drum Beats is a leadership study that seeks lessons from the long history and culture of the *Àyàn* Family of drummers in South West Nigeria. To this end, our discussions will focus inter alia on the traditions, history, culture, philosophies, rites, etc. of the dynasty.

Voluntary Nature of the Study: This study is voluntary and you may choose not to participate without any repercussions. If you decide to join the study now, you can still change your mind during the study. You may stop participating at any time. Results up to the period of withdrawal may be used, if you are happy for this to be done. Otherwise you may request that they are destroyed and no further use is made of them.

Research Background and Information
For the purpose and relevance of this research, the main intended research participants have been selected according to their family lineage (*Àyàn).* Any other participants are or will be selected on the basis of past research efforts that bear relevance to the study.

The purpose of this research is to glean lessons from the enduring culture and values of the *Àyàn* Dynasty of Drummers, which leadership can apply towards ensuring team and or organisational sustainability.

The study will focus on the values, history and culture of the *Àyàn*s. Data will be collected through interviews, focus groups and observation. The student investigator using any or all of the following media will collect the data: note taking, written responses, audio-visual (video and voice) recording, photographs and note taking. Each interview or focus group session will range between 40 and 120 minutes and observations sessions will last no more than 2 hours stretch within a day.

The participant may receive further outreach from the student investigator after the first in

interview, if the research requires further follow up on the participant's responses.

Risks and Benefits of Being in the Study
There are no known risks and/or discomforts associated with this study. Participating in the study will not include costs or expenses for the interviewee/person observed. The expected benefits related to participation will be learnings relevant to building enduring organisations (i.e. management sciences). In other words, the study seeks the global application of a local phenomenon, which was hitherto restricted to culture; religion; music and similar studies. You will not receive any payment for participating in this study.

Complaints
If you are unhappy, or if there is a problem, please feel free to contact the Researcher, Aramide Titilayo Ajayi on +234-803-344-7878 or tytylayo@aol.com and I will try to help.

If you remain unhappy or have a complaint which you feel you cannot come to me with then you should contact the Research Governance Officer on 0151 794 8290 (ethics@liv.ac.uk). When contacting the Research Governance Officer, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

Your Privacy
Unless otherwise stated and authorised by you, information provided is kept anonymous. The researcher will not use your personal information for any purposes outside of this research project and scholarship. Data will be kept securely for a period of at least 5 years, as required by the university. The data and information in the research may however be used in other studies of similar bearing.

Debrief
I would be happy to share the findings with you. You may contact the researcher once the results are published completes the research.

Consent to Participate & Research Participant Procedure:
By signing this *"Consent to Participate"* Form, the participant grants permission to the researcher to record the interview/observations and analyse the responses in her research study. Please sign your consent with full knowledge of the nature and purpose of the research procedure and return to me. Please keep a copy for yourself.

Thank your for participating and best wishes always.

Ārámǐdé Títílāyò Àjàyí
Student Researcher
November 5 2014

_____
Participant Name/Signature or Print/Date

(Interviews were carried out and recorded in Yoruba. The researcher, proficient in Yoruba speech and text, was responsible for translating and transcribing all the interviews)

Appendix III

Participant Consent Form (Version 2.1 June 2013) – Initialled and signed by all interview respondents

Committee on Research Ethics

PARTICIPANT CONSENT FORM

Title of Research Project:	DRUM BEATS FROM THE RAIN FOREST – LEADERSHIP LESSONS FROM THE AYAN DYNASTY OF DRUMMERS OF SOUTH WEST NIGERIA (A GROUNDED THEORY) SHORT NAME – "DRUM BEATS"	
Researcher(s):	ARAMIDE TITILAYO AJAYI	**Please initial box**

1. I confirm that I have read and have understood the information sheet dated NOVEMBER 5 2014 for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, without my rights being affected. In addition, should I not wish to answer any particular question or questions, I am free to decline. ☐
3. I understand that, under the Data Protection Act, I can at any time ask for access to the information I provide and I can also request the destruction of that information if I wish. ☐
4. I agree to take part in the above study. ☐
5. The information you have submitted will be published as a report; please indicate whether you would like to receive a copy. ☐
6. I understand that my names and titles will be used in the research and I consent to this for the purpose of the study only ☐
7. I agree for the data collected from me to be used in future research and understand that any such use of identifiable data would be reviewed and approved by a research ethics committee. ☐
8. I understand and agree that my participation will be audio recorded and paper recorded and I am aware of and consent to your use of these recordings for the use of the DRUM BEATS RESEARCH ☐
9. I understand that I must not take part if I am unwilling or unable to participate ☐

10. I agree for the data collected from me to be used in relevant future research.

11. I authorise that my name may be used and I understand and agree that what I have said or written as part of this study will be used in reports, publications and other research outputs so that anything I have contributed to this project can be recognised.

12. I give permission for members of the research team to have access to my responses. I understand that my name may be linked with the research materials, and I may be identified or identifiable in the report or reports that result from the research.

13. I understand and agree that once I submit my data I will no longer be able to withdraw my data.

Participant Name	Date	Signature
Name of Person taking consent	Date	Signature
Researcher	Date	Signature

Principal Investigator:
ARAMIDE TITILAYO AJAYI
16 JAMES ROBERTSON ROAD SURULERE LAGOS
+234-803-344-7878
TYTYLAYO@AOL.COM

Appendix IV

Interview Highlights - What The Àyàns Are Saying And What The Researcher Was Thinking (Trialogue)

Of the thirty (30) interviews and a research saturation point around the 12th respondent. Below are highlights of the interviews with participant numbers 1,3,5,13 and 14 including researcher comments.

Respondent #1

QUESTIONS	RESPONDENT #1	RESEARCHER COMMENT
PERSONAL AND FAMILY		
What are your full names?	My name is Àyàn**XXXX XXXX**	
Where are you from specifically?	I am from the town of Iseyin in Ọyọ State	
How old are you?	I am 40 years old	
What is your formal education level (*primary, secondary, tertiary, post-graduate, doctoral, professional, etc.*)	I went to Primary and Secondary Schools (Muslim Secondary Grammar School) in Iseyin Ọyọ State	
What is your religion?	Before I was a Muslim but now I am a Christian	*Irrelevance of religion to their profession. From traditional Ifa worship to Christianity, the essence remains the same*
Is your family (father, grandfather, great-grandfather, etc.) the same religion as you?	They were not of the same religion as I am now. They were all Muslims	
What was it like growing up (from babyhood to adulthood) in the Àyàn household?	When I was growing up in my hometown, things were not really smooth. I wanted to progress in life to advance in life. I was just born into the Àyàn family. We did not value it as we ought to. We were not as committed than we could have been.	
There are some members of the Àyàn family that do not drum – what is your position about these individuals? What do you think is the family position about these non-playing individuals?	Those who are not able to play the drums today, we do not consider them different neither do we take them as enemies. It is not forbidden not to be able to beat the drums. We cannot ostracise them just because they are not drummers. They are Àyàns as well. Maybe due to a lack of understanding or because they were not under compulsion (or mandated) to become drummers, they did not see the need to be committed to drumming. They cannot be taken as bastards just because they cannot drum.	*Inclusive approach to non-drumming Àyàns*
Did you inherit any drums from your father/fore-fathers?	There are drums I inherited from my father(s). 3 *Omeles* were made for me	*Drums passed on from his father to him*
If yes, how old is the drum? If no, are you planning on passing on any instrument to your offspring	They have been around for 18 years since they had been made for me. I intend to bequeath to my children and they should bequeath to theirs as well	*Drums have been around for 18 years and he intends to pass them on to his children*

TALENT AND TRAINING		
Are you a drummer? If you are a drummer, which of the drums do you play? (*specific; list as many as you know*)	I am a drummer. A real drummer. I play all the Bata drums (Ìyáàlù, Omele), all the Bata Omele, I play the Kúdi (which is part of the 3 Omeles)	
How long have you been drumming?	I am unable to count the number of years because I was born into it. From my primary school, I have been playing for the masquerades (Egúngún) and Oro. From school I go off to play the drums. I have been playing before I started primary school - since I was 6-7 years. So now I have been playing for about 37 years.	*Long length of training in drumming. Confirming position of literature*
How did you learn how to play drums or how were your trained in playing drums?	Training was a daily routine at my household. Before I (we) knew it was something of value to benefit from when we got older. Even before we knew the future value of drums and drumming, we had been trained to drum. We were trained how to make the drums - the different types of leather used to make drums (*awo ewure, awo igala,* etc.) What we had seen since childhood is what we are used to do the work now	*Importance of training confirming position of literature*
How long was your training?	I was trained for 25 years in my hometown till I left for Lagos	*Long length of training in drumming. Confirming position of literature*
Can you share some insight into your experience when you were being trained or learning? *(You can include information as much as feasible about time management, industriousness, punctuality, discipline, authority, depth of training, delegation, working with other teams, etc.)*	The insight our fathers gave us included the need to do what they required us to do quickly. For example, instructions to go and drum somewhere had to be obeyed quickly. If we were not quick in complying, we were slapped or our heads knocked with the drumsticks. Quick compliance to request from elders was critical else we were beaten or punished. Disobedience was frowned upon by the elders. Even when drumming outside and we saw our schoolmates, we were not to look at them to say hello or pose with our drums (no distractions allowed). That would earn punishment. If we scattered the drums, we were beaten or punished. If the drum fell, we were beaten.	*Committed discipline, obedience expected and given else punishment levied (transactional leadership)*

What interested you in following your fore-father's steps in drumming?	What interested me in drumming was its avenue as a means of livelihood. Secondly your secrets are kept safe (livelihood; there is food to eat therefore no shame). If done with a pure heart and a committed mind, at all times, with each dawning day, you see good things and will be able to identify the good things in your life. If done with singleness of purpose (just as) the drum has only 'one heart', one would always benefit.	*Drum symbolism connecting the drum to their life approach. The drum as having 'only one heart' or one core.*
How are you passing on this talent to your children?	What I am doing to pass this on is that as I am speaking with you, I have children as young as 7, 10 16, 18 under my tutelage. I train by example. As they watch me, they are also able to imitate what I am doing. All this while I am recording their efforts and successes for posterity. These include my own children as well. The ones that act out of order, I will speak sternly to them.	*Training and leading by mentoring. Leading by example to inspire the trainees or followers (transformational leadership)*
In general how are other Àyàn families passing on the talent to their children?	The way Àyàns typically teach their offspring or learners is same as we were taught e.g. during Christmas festivals, the lead drummers take the learners along to drum. As they watch us they follow suit. It is more by teaching or leadership by example. We point out to the students how to liaise with the audience such that it is a pleasurable experience for all. Body language, Playing with 2 or 3 or more people, display of confidence, etc.	*Training and leading by mentoring. Leading by example to inspire the trainees or followers (transformational leadership)*
Some studies inform us that the Àyàn drummers were very useful to royalty and citizenry in Yorùbáland in the past. How relevant are the Àyàn drummers to the current culture in Yorùbáland?	In today's world the usefulness of Àyàn and the Yorùbá culture is that if for example the government decrees that music should not be played for the next one month (no music no drums etc.) If such is done, many would die. This is because the usefulness of the Àyàn drummer is critical. An olden day folklore tells us that at a time, very long time ago, there were many more animals than people. So the king of the town said that drums and music should only be played on Fridays. When this happened, the animals abandoned the towns and ran to the forest until only humans were left in the land. So without drums there is no town	*Drum symbolism connecting the drum to life. Láìsi ìlù, kòsi ìlú (Chapter 1). Where there is no drum there is no town (or people). Confirming historical and contemporary relevance*

Who specifically taught you how to play the instruments you play now?	The person that taught me specifically is now deceased - **XXXXXXXXXX**. He was the older brother of my father	*Trained (mentored) by his uncle (father's older brother).*
What do you remember of this personality during the period of learning or training?	(When I had left my hometown and was) well established in (the commercial city of) Lagos with a shop selling drums, he would visit me. Whenever he visited me in Lagos, he would bring drum sticks, drum heads, leather for drums, and many other raw materials used for drum making just to help me. Even when I was well established on my own he was there for me. I would still request him on drum skills and he would readily oblige. For example how to praise the Alaafin of Ọ̀yọ́ (a royalty). I recall a lot of wonderful things about him.	*Leadership by example. Leadership by inspiration. Leadership that continues to care (compassionate - leaderful). Leadership that follows up on and encourages the success of his follower. Mentoring, leaderful and transformational leadership exhibited*
What were your feelings regarding this personality or individual?	He has since passed on, we can only pray for the repose of his soul. All of us will die. Whatever is left of our journey on earth is for us to do good at all times.	
Apart from talking drumming, what other talents do the Àyàns possess?	Apart from *Bata,* I also have the gift of playing all drums in the land - the *Dùndún, Gúdúgúdú,* etc.	
THE TALKING DRUM		
What are the different types of drums?	The types of *Bata* Drums we have are 2 types - Yorùbá *Bata* and Ijebu *Bata* or *Koso*;	
Are any of the drums restricted to age or gender or any other demographic characterization?	There are such types of drums - for example the *Ìyáàlù* cannot be played by one who is not an adult because of the length of arms required. Women can drum but they may not be as strong as men to beat the drums due to the physical exertion involved. They need the strength and stamina.	*To avoid drum mishandling, children are barred from some drums due to their small size relative to the larger drums. Women are not restricted but may be limited by the amount of physical exertion required for drumming. Generally inclusive approach to women and children*
Are there groups of persons who are barred from talking drumming?	There is no one barred from drumming. We are even willing to teach non Àyàns to learn drumming.	*Generally an inclusive approach to non-Àyàns who are willing to learn. Learning centred culture*
Do you always carry the drum with you? If yes, why? If no, why not?	I always carry the drum with me. The reason I carry it with me everywhere and every time is because this is my life, heritage, and learning. I was born	*Drum symbolism - carrying the drum around as an identity*

HISTORY		
Your surname is prefixed 'Àyàn'. Who is/was Àyàn?	Àyàn specifically is a name that had been given even before that person was born. A name given by the Creator before the child was born. *Àyàn Ọmọ Àgálú (the full name of Àyàn)*. They always carried drums to battles. In those days, drumming followed warriors, the first creators, the first gods in the world. That is why we do not see many women drumming today. It was unusual then because of the type of work and people drummers liaised with	
Some stories paint Àyàn as a female, what is your position on this?	Àyàn Àgálú was a man	
Why do we see mostly male talking drummers?	The reason we mostly see male not female talking drummers is because drumming is like warring. This is because the ones going to war (warriors) always went with drummers; *the first beings, the* first set of gods that came to the world (E.g. Ajubi's War, Kurunmi's War, etc. they all went with warriors). It was not a woman's place to be there at the time	*Confirming the position of the research that the male centred culture was more out of historic concept of the role of women than contemporary choice (see section 2.6.3 in Chapter 2)*
What role does the family have for women?	The women born into the Àyàn Family can help with softening the leather of the drum; Gunda; Cook Àyàn meals; These are some of the things they can do; They can scrape Igala leather; wash the Saworo of the drums; etc. to prepare and or repair the drum	
Is there any difference between the way the talking drum was used for centuries to decades ago and how it is used now?	There is no difference between then and now. The only difference in today's music is when some music genres (e.g. *Apala*) will now want to adjust the drums to suit their genre.	*Culture that transcends and evolves with time*
How can a non-Àyàn individual become part of the family of talking drummers?	It is quite easy to become a drummer. Those interested have to learn from the beginning*; Omele Ako, Omele Abo*; All 3 *Omeles* etc. From wherever anyone can learn, they should start from there.	*Learning centricity. Inclusive approach*
Where can one find an articulate history of Àyàn and the family throughout the generations?	Ọ̀yọ́ is the source of everything Àyàn. Ọ̀yọ́-Ile beside Ita-sa. That is where you can find about the history of Àyàn.	

THE ROLE OF WOMEN		
What is the role of the women in the Àyàn families?	Please refer to my earlier comments on women.	
Can female drummers be as well accepted, trusted and respected as their male counterparts?	Yes. They are even encouraged	*Open to women drummers. Inclusivity*
If your mother, sister and/or daughter wanted to become a talking drummer, what would your position be?	I would support and guide them	*Open to women drummers. Inclusivity*
THE AYANS IN THE DIASPORA		
We see Àyàn drummers in virtually every continent of the world largely doing the same thing - talking drumming. How is the family able to be so cohesive notwithstanding their wide dispersion	We are even thankful that they are helping to promote and advertise our culture to ensure that it does not die off without history	*Open to non-Àyàn drummers. Inclusivity*
How does the family relate with strangers – near and far?	See above.	
Do you have any idea of the population of Àyàns in the world today? Locally and internationally? Wherever you have teams of people, politics and selfish interests are bound to occur. How does the family manage this challenge?	Áyàns will be more than a million the world over. (*Then says while laughing*) They are over 1 billion	

LEADERSHIP (HEADSHIP) WITHIN THE FAMILY		
How are the drumming teams set up (who determines membership)?	What we look for is that the person has been indeed taught. With solid background that does not involve malfeasance or bad deeds. The President of Drummers (*Aare Ilu)*) determines the team lead and team members and team outings	*Leadership is learning and ability centred. Leadership is based on history of good behaviour. Leadership is central*
Who determines who the head of the team is?	See above	*Leadership is central*
Is leadership central (*concentrated on one person)* or distributed (*more than one person; shared leadership*)?	Leadership is therefore central	
How do the team members relate with the recognised team head within the family group?	Honour and respect is critical within the team and leadership	
FAITH AND RELIGION		
Do you personally attach any religious or spiritual relevance to the drum or to Àyàn	Others worship Àyàn Àgálú; our forefathers but with Jesus in my life, I don't worship Àyàn Àgálú	*Irrelevance of religion but belief in the Supreme Being*
THE FUTURE OF THE TALKING DRUM FAMILY		
Despite the many opportunities in the world today, why have you chosen to continue as an Àyàn talking drummer? Is there any reward or punishment for joining or not joining?	I am in this work because is what I was born into and I keep getting jobs to do and I am doing well	*By family (coercion?). It's all the respondent has known and lived with and learnt. Good results emerging*
What main factors have led to the family's centuries-long endurance and sustainability regardless of where they live and who or what they worship? What are the concepts that have anchored the sustainability of their values over this stretch of time?	For it remain relevant and sustainable we can use the platform of the global village, internet et al to disseminate information about the drum	

MISCELLANEOUS (not included in first 3 pilot interviews)		

Respondent #3

QUESTIONS	RESPONDENT #3	RESEARCHER COMMENT
PERSONAL AND FAMILY		
What are your full names?	My name is Àyàn**XXXX XXXX**	*Identifiable by the name*
Where are you from specifically?	I am from Ogbomoso (From the family of Agbomojo in Ogbomoso), Ọ̀ṣun State	*South-west Nigeria - Yorùbáland*
How old are you?	I am 53 years Old	
What is your formal education level (*primary, secondary, tertiary, post-graduate, doctoral, professional, etc.*)	I attended Primary School Ebenezer Baptist Primary School Ogbomoso; Then I proceeded to Ogbomoso Grammar School in Isale Ora in Ogbomoso; I ended at Secondary education *(despite many gaps largely due to finance)* and faced drumming like our fathers	
What is your religion?	My family religion is Islam but I am a Christian (I attend the Redeemed Christian Church of God)	*Irrelevance of religion to their profession. From Islam to Christianity, the essence of the culture remains the same*
If you were a different religion from what is stated above, what was your former religion?	My father's religion was Islam until the time I was born and they passed on. We were all Muslims at the time	*Irrelevance of religion to their profession. From traditional Ifa worship to Islam to Christianity, the essence of the culture remains the same*
What was it like growing up (from babyhood to adulthood) in the Àyàn household?	There was a lot to see and experience in the Àyàn family. From the time we were born until we became adults, we have been doing the work of Àyàn. Such that from the start (grassroots of drumming) - learning how to make drums, how to drum, how to comport ourselves when we go out, etc. We started from the basics	*Learning centred culture. Training that embraces all aspects of the drumming*

There are some members of the Àyàn family that do not drum – what is your position about these individuals? What do you think is the family position about these non-playing individuals?	The Àyàn family does not look down on non-drum playing Àyàns. There is not much one can do. Not all have the talent for drumming. They may not have the drumming talent but they may have other talents. Some may be able to make drums without being able to play and vice versa. No member of the Àyàn family is ostracised	*Generally accepting to non-drumming Àyàns*
Did you inherit any drums from your father/fore-fathers?	Yes I inherited 1 Ìyáàlù, 1 Gangan and 1 Gúdúgúdú Abalaye from them. My father inherited the Ìyáàlù from his own father at age 7 years. He lived 107 years. And that drum has been in use till today (February 2015). He died 2004. Calculating the age of the drum it is no less than 120 years old. The life of the drum normally outlives the owner of the drum. The drum lives so long when it is properly used not broken, mishandled or burnt. It will last long. The appurtenances around the drum can change (include leather ropes and membranes), the core remains and only gets stronger with age and sounds better with age	*Inherited drum from his father and grandfather. The drum has been in existence for over 120 years old. The drum is carefully handled to avoid destruction*
TALENT AND TRAINING		
Are you a drummer? If you are a drummer, which of the drums do you play? (*specific; list as many as you know*)	I am a drummer. A complete composite drummer. I play the Gangan and the Ìyáàlù	
How long have you been drumming?	I have been drumming about 47 years	*Long length of drumming (despite relatively short length of training - see below)*
How did you learn how to play drums or how were your trained in playing drums?	The mode of training was by daily repetition. - It was a way of life. Morning, afternoon, night it was all about the drum. From youth when we did not understand or appreciate what we were doing until we became more knowledgeable. As we put down our school bags and wore our home clothes, our fathers would have left word for us to meet them at a particular place to drum	*Training as part of family life. It was not separate from their existence but was integral. Evidence of learning centredness*
How long was your training?	The training did not last 5 years because it was a God-given talent. Even those ahead of us (20years older than us) who took us to school I was able to play better than them all. From youth to experienced	*Relatively shorter training length refuting the long training notion. Displayed so much dexterity, he was leading teams at a young age.*

Can you share some insight into your experience when you were being trained or learning? *(You can include information as much as feasible about time management, industriousness, punctuality, discipline, authority, depth of training, delegation, working with other teams, etc.)*	When we were young, Our experiences are many. They cannot all be remembered. We started from Omele drumming ... from beating the Omele and working outside. As drummers in training, we must not be distracted by what is going on in the environment. Non-compliance attracts a beating. In tears we beat the Omele. Focus was critical. Punctuality was critical because we had no other work and nowhere else to go. Even our mothers must not talk to us or intervene when we are being scolded. When there is a death in the town, and the drummers are informed no matter the time of day or night, we were expected to follow the harbinger of the news and must not fall asleep during the performance regardless of time. The drummers are to praise using the *Iselu (Oriki).* We would sing the *Oriki,* the *Iselu,* the *Orisas Oriki*, the *Oriki* of the dead family, the individual and the children	*Transactional leadership approach in training*
What interested you in following your fore-father's steps in drumming?	This was what was used to train us until we became adults. Our minds have been steeped into this work. It is a work we have suffered for since our youth until adulthood. We have used it to also train ourselves. 8 years after primary school was when I eventually entered secondary school	*Training and leading by mentoring. Leading by example to inspire the trainees or followers (transformational leadership)*
How are you passing on this talent to your children?	The efforts we are making aligns with how we are taught. I am not even teaching my children. This is because even we were not taught. We observed and learnt. Today, the children that are able to drum without having gone to a drum festival or outing does not align with our teaching. Some are playing in the church but they did not go through any training	*Learning by observation confirming the position of the literature. Training was so integral to life that it was not considered training per se.*
Some studies inform us that the Àyàn drummers were very useful to royalty and citizenry in Yorùbáland in the past. How relevant are the Àyàn drummers to the current culture in Yorùbáland?	In Yorùbá culture, In Yorùbá land, there is no person that the town that can remove the hand of the drummer because the drummer is the *town.* Without the drum there is no town. It is the drum that brings the town together. If someone starts drumming now, someone inside will come out to find out what is going on without invitation. It is the drum that is the food of the king. The king that does without drums in his palace will result in a king not having any glory or beauty. Because the	*The symbolism of the drum as life*

	What I recall are multifarious. Too numerous to mention. The one I cannot forget was this. We went for an outing a particular day he beat me to the point that I ran back home. From that day he refused to ever go out with me again. And I had become drum team leader. My sin was looking elsewhere, not focusing on the drum. Yet I was a drum lead in the ensemble. I refused further engagements with my father for up to a month. Even my grandfather was upset with my father. With apologies flowing I eventually succumbed	*Corporal punishment as part of training*
What were your feelings regarding this personality or individual?	I felt what my father did to me was appropriate for the infraction but because I felt very embarrassed, I could not take it anymore. I even felt my own punishment did not align with how others were punished in the team	
What do you remember the most about the personality or individual?	Despite all the embarrassment I remain appreciative of my father's training as it has exposed me to a way of livelihood. I am indirectly partaking of his wealth today	
Can training as an Àyàn talking drummer be merged with formal education as we know it?	There are significant differences in formal and Àyàn education because of their respective structures. The discipline approach is much tougher with the Àyàns. As one steps out of line that person is punished immediately	*Integrating the Àyàn training style with formal education considered a challenge because of relatively stricter discipline meted out in the former*
Apart from talking drumming, what other talents do the Àyàns possess?	Apart from drumming, I can sing, play football (soccer) and photography	*Multidisciplinary skills*
THE TALKING DRUM		
What are the different types of drums?	There are many types of talking drum - we have Gúdúgúdú the father of all drums; Omele Isaju; Omele Ako; Omele Abo; Aguda or Kerikeri; Gangan;	

Are any of the drums restricted to age or gender or any other demographic characterization?	In drumming there is no drum that a child cannot touch. The drum that the child must not make a mistake in beating is what is present. As we have different drums, the child can choose to play any drum - Omele Gangan Ìyáàlù etc. but the person's knowledge in drumming is what makes or draws that person to drumming. In the beating of the Gangan, the elderly that can no longer hit as strong because of the physical endurance required, so they can resort to the Gangan because it requires less strength. Three weeks ago I was going to Saki. In the vehicle, there were 3 of us seated in the vehicle. I had handsets in my hand. The other person in the vehicles looked at my hands and asked if I was a drummer because of the way my hand was shaped. That person said he is a drum maker. We exchanged numbers and I realised that rare are the skills that can give defining anatomical characteristics on a person as the drum skill. But whether it is the Omele, Apala, Gúdúgúdú, Isaaju etc. there is no restriction	*Expanded reasoning to include the elderly. The Àyàn drumming culture is so inclusive that the elderly have their own type of drums that require less exertion in beating due to waning strength of the aged.*
Are there groups of persons who are barred from talking drumming?	If you are an outsider to the drum family and you never learnt drum skills and you are a woman, you are not to move near the drum. Because it is not always that the woman is 'pure'.	*Outsiders excluded and menstruating women excluded. The exclusivity may be to avoid mishandling (by uninitiated outsiders) and traditional (menstruating women) reasons. Certain traditions view the latter as impure*
Do you always carry the drum with you? If yes, why? If no, why not?	I only take my drum to where I am invited. If I am not invited to drum I do not carry the drum. This is because the non-initiates look down on drummers. So where one is not called you risk dragging your reputation on the floor. Not everyone has a good or appreciating heart	*Not carrying round the drum not because he is ashamed of identifying with the drum but because he does not want those who lack understanding to deprecate the drum*
HISTORY		
Your surname is prefixed 'Àyàn'. Who is/was Àyàn?	Ayàn was a person. The person that started the drum is Àyàn Àgálú. From Àyàn Àgálú we now see that anyone that carries the drum and has something to do with drum, such person now has the prefix to the name. The child born into the family gives the Àyàn to their children to mark them as Àyàn descendants	*Àyàn as a person. The drumming profession as one the descendants are born into (chance not choice)*

Some stories paint Àyàn as a female, what is your position on this?	Àyàn Àgálú was not a woman. Àyàn Àgálú was a man. Our forefathers said so	*Àyàn as a man*
Why do we see mostly male talking drummers?	The reason we only see men all the time is because the work of drumming requires strength and stamina. It demands the ability to physically exert oneself. This makes drumming difficult	*Male drummers prevalent due to the physical exertion required in drumming. Men are viewed and generally accepted as physically stronger than women.*
What role does the family have for women?	The work most Àyàn female descendants perform include singing, dancing, but they do not normally carry drum to play because of the belief that it is the exclusive preserve of the stronger male. Many Àyàn females can make drums. Going to play drum may also be daunting for the female	*Culture inclusive to women*
Is there any difference between the way the talking drum was used for centuries to decades ago and how it is used now?	There are differences between then and now drumming now we see solo drummers which was not the case previously. If you come with a drum where is the Omele, Gúdúgúdú, etc.	*Slight differences between historical style of drumming the contemporary equivalent*
How can a non-Àyàn individual become part of the family of talking drummers?	It is possible to train them as Àyàns. The leaves that are used to wrap the soap eventually become soap. The way we benefit is how trained outsiders also benefit more so the latter because the latter see it as a means of livelihood more than many Àyàns	*Inclusive to non-Àyàn drummers provided they are prepared for the training which is integral to living*
Where can one find an articulate history of Àyàn and the family throughout the generations?	Most Yorùbá speaking areas will have the story mostly via oral history from the forefathers	
THE ROLE OF WOMEN		
What is the role of the women in the Àyàn families?	They can sell parts of the drum; make drum; prepare and repair drum parts etc.	*Women are included and accepted.*

Can female drummers be as well accepted, trusted and respected as their male counterparts?	Looking at what is happening today the respect accorded female drummers is even more than the male counterparts largely because it is unexpected of women to handle such physical instruments	*Acceptance of female drummers due to the innovative nature of the concept*
If your mother, sister and/or daughter wanted to become a talking drummer, what would your position be?	I would support her wholeheartedly. As well prepared as she is how prepared I am to teach her a variety of movements	*Supportive of female drummers in his family. Inclusive to women*
THE ÀYÀNS IN THE DIASPORA		
We see Àyàn drummers in virtually every continent of the world largely doing the same thing - talking drumming. How is the family able to be so cohesive notwithstanding their wide dispersion	The critical piece is that they exalted the drum. They gave it its pride of place. They used it for livelihood. They carried their heritage to the location. We are fully accepting of these ones. It's an atmosphere of mutual support	*The family is fully accepting of non-Àyàn drummers*
How does the family relate with strangers – near and far?	All strangers far and near, as long as they are children of the drum, we are one and we treat them as such. Wherever they meet is as if they came from the same parentage and family	*The family is fully accepting of non-Àyàn drummers. They are also regarded as 'children of the drum'*
LEADERSHIP (HEADSHIP) WITHIN THE FAMILY		
How are the drumming teams set up (who determines membership)?	The team lead determines the team composition	*Decision making is central*
Who determines who the head of the team is?	The heads are selected by the fathers. They do not select based on age. The one that is most skilful that is most competent is the team lead. It is not done on the basis of age. The one that plays the Ìyáàlù is the lead player. But notwithstanding all that they are a team - no one can act solo. Every family has a head. The experience and competence determines the head	*Age is irrelevant to leadership. Proficiency is a more critical factor. Notwithstanding the centrality of leadership, the team is seen as integral to leadership. Therefore leadership is both traditional and leaderful.*

Is leadership central (*concentrated on one person)* or distributed (*more than one person; shared leadership*)?	There is only one leader but he cannot play alone so everyone is required	
If an Àyàn leader makes a mistake or a decision error in drumming or life, how is it handled in the family?	Anyone caught in an infraction will be reprimanded by the elders. He may be disciplined by being refused payment or give others the money due to him or he may be suspended from playing all to serve as deterrent for bad behaviour	*Decision errors of leaders handled by superiors he is subject to. Decision errors also punished*
How do the team members relate with the recognised team head within the family group?	Team leads are accorded respect. Even where there elderly are the ones beating Omeles for him. It does not imply a denigration of their age but the lead has to be accorded his respect	
FAITH AND RELIGION		
Do you personally attach any religious or spiritual relevance to the drum?	Drumming and religion are separate. Why some are blending both is because the traditionalists were the first to embrace the drum. They are the ones that got called the most to play doing religious festivals. This made some non-traditional worshipers to view the drum as a religious symbol. However with the effort you integrate drum music to church and other religious music, the lines are clearer as regards the separation of drum and religion. The incorporation of drums into celebrations makes it even more distinct. Even during masquerade festivals, with no drums, there will be no masquerade. Deaths that occur during oro festival saddens the family because there should be no drums during Oro festival. Why? This is because Egúngún masquerade is well dressed. Oro and Egúngún were siblings. They both went on a journey. They worked. They made money. Egúngún used all his money to buy clothes. Oro spent all his money on food. When it was time to return home for the festival. Egúngún came in pomp and ceremony with the many clothes. Oro that spent all money on food was naked. That is why the time of oro festival should not be seen because it is naked. Women are not to see Oro's nakedness. And we do not drum for a naked person. And when women are not out who is going to	*Irrelevance of religion. Note the tendency to swing to storytelling largely because of the use of the mother tongue to carry out the interview*

Some say Àyàn was a traditional deity (a god), how do you reconcile Àyàn as a god with your current faith if different?	Àyàn Àgálú is not a god to be worshipped. He is the god of the drums. Àyàn Àgálú is the god of the drums. This is because in the olden days he was seen as a god. That type of god is not to be carried or worshiped with palm oil on the head. This is because he is said to speak through a dry tree and leather (used to make drums)	
THE FUTURE OF THE TALKING DRUM FAMILY		
Despite the many opportunities in the world today, why have you chosen to continue as an Àyàn talking drummer? Is there any reward or punishment for joining or not joining?	This work gives me self-joy self-fulfilment. The drum gives joy. Many may be educated to doctoral level or even be a professor, unless that person plays the drum, there is no avenue of enjoyment and the joy will not be full. Not every child of the king eventually becomes king. There is no punishment for not following	*Although born into the family by chance and trained by the fathers more or less by compulsion, they remain in the profession by choice as there is no punishment for not following*
What main factors have led to the family's centuries-long endurance and sustainability regardless of where they live and who or what they worship? What are the concepts that have anchored the sustainability of their values over this stretch of time?	What has ensured sustainability of the Àyàn culture is incorporated in the core of the Yorùbá culture that avoids intra tribal wars. The need to work together in unity ensures longevity of culture. With the drum, even opposing parties find joy and dance together. The drum itself the reason it has not been destroyed is because we have found the way to incorporate it in all our activities - births, deaths, marriages, festivals, etc. Even in our churches, the music is incomplete without the drums. The drum is the wife of all	*Unity as the bedrock of their longevity. Drum symbolism as the 'wife of all' - beloved by all*
More time is spent in formal education today by the youth. How will the tradition be successfully passed on to the next generation of Àyàns?	Many are in this profession just because of the bloodline. We are desirous of its progress. I even have a female drumming student who is not Àyàn	*Inclusive of others for progress and longevity of the profession. Therefore the inclusive approach can be taken as a factor for future longevity*
MISCELLANEOUS (not included in first 3 pilot interviews)		

Respondent #5

QUESTIONS	RESPONDENT #5	RESEARCHER COMMENT
PERSONAL AND FAMILY		
What are your full names?	My name is Àyàn**XXXX XXXX**	*Identifiable by the name*
Where are you from specifically?	I am from Iseyin but our fathers come from Saki (Ọ̀yọ́ State). A tree cannot be so big it will not have roots	*South-west Nigeria - Yorùbáland. Note the use of proverbs to underscore a point*
How old are you?	I was born in 1979 (36 years old in 2015)	
What is your formal education level (*primary, secondary, tertiary, post-graduate, doctoral, professional, etc.*)	I attended Lado Primary School Iseyin; then Baptist Secondary School also in Iseyin.	
What is your religion?	My family is Muslim but with progress on the work that we are doing, I became a Christian from there	*Irrelevance of religion to their profession. From Islam to Christianity, the essence of the culture remains the same*
If you were a different religion from what is stated above, what was your former religion?	Our fathers had no faith. The ones with faith are not many. They were born into the drum heritage. Our fathers' forefathers did not leave any specific faith for us. My father took a while to take to any faith for he was born into the traditional religion. The proximity to a mosque to the family house on the property owned by my father led him to Islam eventually	*Irrelevance of religion to their profession. From non-specific worship to Islam to Christianity, the essence of the culture remains the same*
Is your family (father, grandfather, great-grandfather, etc.) the same religion as you?	My life journey from childhood - upon waking, there was a festival done every 3 years - whether the *Oro, Sango or Egúngún*. During the *Sango* festival, our fathers were always busy playing drums. The drums had to be repaired ahead of festivals and the busy period. We (the family) are all descendants of Àyàn'gálú. As children we were taken to festivals. From there our fathers had other drumming missions. From drumming missions we would go to Arabic schools. We	*Kept constantly busy in one learning venture or the other.*

There are some members of the Àyàn family that do not drum – what is your position about these individuals? What do you think is the family position about these non-playing individuals?	It is not unusual to have Àyàns that cannot drum. Even non Àyàns and Europeans and Caucasians are coming to learn drums. Before now it was seen as unserious or beggarly profession but not anymore. Non Àyàns are learning to drum as well. Notwithstanding we are all connected in one way or another. Whether Àyàn or non Àyàn	*Belief that all are connected whether non-drumming Àyàns or non-Àyàn drummers*
Did you inherit any drums from your father/fore-fathers?	I inherited the Ìyáàlù Bata	*Inherited drums from father*
If yes, how old is the drum? If no, are you planning on passing on any instrument to your offspring	The drum I inherited I met in his hands. At the time, his father (my grandfather) also met the drum from his own father (my great-grandfather). My father is in his 80s now. I cannot determine specifically how long but it is comfortably over 100 years. I want my children to inherit it from my hands. My children must know how to drum like me. From my birth till now, this is what I have used to take care of myself, my 2 wives and children. I wish my children to follow in my steps and earn their livelihood through drums. I have 2 wives because on our drumming missions, the audience get so happy with us they gift us with women.	*Inherited drums from his father and plans to bequeath to his own children*
TALENT AND TRAINING		
Are you a drummer? If you are a drummer, which of the drums do you play? (*specific; list as many as you know*)	I am a drummer. The drums I play are the bata drums. Anyone that can play bata can play virtually all drums because the bata drums gender a lot of drums like apesi, gelede, koso, gúdúgúdu,	
How long have you been drumming?	I have been drumming from childhood - over 27 years of drumming thus far.	*Long length of drumming*

How did you learn how to play drums or how were your trained in playing drums?	The drum is not that I was taught or I learnt. I met it at home. I met my fathers playing. I followed suit. It is in my blood. Any form of tutelage is the application of what I had known from youth to new instruments from other parts of Nigeria like East and North	*Another example of seeing training not as training but as life. Note - the respondent asserts that he can use the drumming knowledge learnt and apply to other drums not native to his homestead*
Can you share some insight into your experience when you were being trained or learning? *(You can include information as much as feasible about time management, industriousness, punctuality, discipline, authority, depth of training, delegation, working with other teams, etc.)*	At the time I followed my father, although there was not much in terms of financial rewards as earnings were in form of food and drinks. Our fathers drummed out of love and passion not financial rewards. Drumming can cause a lot of suffering. It can be risky especially if festivals we go on drumming trips to get violent. One may witness throwing of physical and spiritual weapons. Under our fathers, if you do not drum well you will be beaten with the leather straps used to beat the bata drums. Discipline and reprimands follow misbehaviour. Like in formal education at that time, corporal punishment was the order of the day when you step out of line	*Disciplined training. Willingness to accept the risks inherent in following the profession. Comparison of the corporal discipline in drum training to the formal education of that era. Given that corporal punishment is no longer popular in formal education as well as contemporary Àyàn training, could it be that the discipline of the Àyàn training also evolves with the discipline of the formal education of that era?*
What interested you in following your fore-father's steps in drumming?	There was a lot to interest me in the trade. From the time I realised this was a beneficial trade and saw my elders traveling out just because of drumming. I made up my mind and prayed to God that if drumming could benefit my forebears, it would also benefit me	*Literally following the footsteps of his fathers. Leadership by example*
How are you passing on this talent to your children?	I am thankful to God. It is not just about drums. One needs to be educated to be able to communicate more effectively with others regardless of their states or countries of origin. Education is important for them. But they should also take after me in drumming	*Whilst expressing their willingness to train and mentor the next generation, there is another allusion to the full acceptance of formal education as complementary to Àyàn training. There is a symbiotic relationship between both developmental methodologies*

Some studies inform us that the Àyàn drummers were very useful to royalty and citizenry in Yorùbáland in the past. How relevant are the Àyàn drummers to the current culture in Yorùbáland?	Their relevance is plenty. Without the drum there is no town. What is termed Àyàn is varied. The Àyàn - referred to by our fathers - involves using of kolanut to divine - That the kolanut should 'yan' (i.e. choose); The choice should be made via the drum. So the drum is used to arrange and organise the town. There is a story of a king (Oba) that said he does not want any drum in his town. The drums left. The noise left the town. Fights ensued. Anywhere there is sound or drums, there is noise. Not having any noise is equivalent to mourning. So if any king is arriving the noise of drums have to ensue. Like the drums used by our State Governors today. It is used to herald arrival of royalty and dignitaries. This is why royalty love drums	*Historical and contemporary relevance confirmed. Note another play with the tonality of the Yorùbá language here. Where the 'yan' from 'Àyàn' is taken to imply a choice. Here, the drum symbolism implies the instrument as a decision making tool for leadership*
Who specifically taught you how to play the instruments you play now?	My teachers are plenty but the most respected is my father. If my father had not given me the permission to drum I would not have known this. But my father Àyàn**XXXX** (now deceased) was the one that really taught me. He always took me on drumming missions. He gave me my omeles. And my 'father' **XXXX** also	*Taught, initially led and mentored by father. Sees other teacher as 'father'. Leaders as teachers, inspiration and mentors and fathers (both transformational and transactional)*
What were your feelings regarding this personality or individual?	My feelings for them (although both deceased now), there is no more any of them. My feelings for them is that the Lord should make me greater than I am now to take care of the children they left behind (to honour the work of their fathers in my life). I can do nothing for them anymore as they are now dead but only pray that the Lord should have mercy on their souls	*Leaders as teachers, inspiration and mentors and fathers*
Apart from talking drumming, what other talents do the Àyàns possess?	I can drum, I can weave native fabric (aso oke) I can sell cars. There are a lot of businesses including sale of instruments. They are all connected.	*Involved in diverse skills yet sees all as connected. The perception is largely about learning and connectivity*
THE TALKING DRUM		
What are the different types of drums?	There are a lot of drums. I can mention 8-10 off the top of my head - *bata, dundun, sekere, aro, sakara, gelede, kete, koso, bembe, gangan,*	

Are any of the drums restricted to age or gender or any other demographic characterization?	Yes there is and no there is not. In the olden days of our fathers, there was enmity and a lot of spiritual wickedness in those days. They were powerful in those days. We heard that the first person to make the *Bata* drum was a woman. This person was like a prophet of God. The woman was like a messenger of God. From the time it was made, it has not been destroyed until beyond tomorrow. These words are not easy to state - they are big words - too heavy to utter. That women should not play drums is because there are certain things placed inside drums in those days. The *Kusanrin* instrument is used in the worship of Àyàn-Àgálú. Only the powerful can play it. *Bata* is the only drum of the god, *Sango*. From this drum other bata drums are created. If the high tone is not heard, the power cannot fall. The work done on drums (spiritual in nature) and the masquerade being drummed for has terrible powers. The drummer also has to have powers accordingly. Even I cannot go near those drums because of the spiritual processes that may have preceded the act of drumming that particular instrument. But today, there is no more apparent worship of the drum. Some still do even in churches but not openly. Àyàn drummers in church are requested to honour or worship the drum. Such worship is not as open as before.	*A life approach that clearly embraces ambiguity - 'yes there is AND no there is not'. The first person to make the bata drum was a woman yet women were restricted. Women (non initiates) are barred from handling some drums yet the first drum was made by a woman. A willingness to embrace paradoxes and ambiguities could be reflective of the willingness to constantly question and learn*
Do you always carry the drum with you? If yes, why? If no, why not?	I am not ashamed of the drum. I have been playing it since I was young. I carry it around because we are '*Amuluduns*' (those that make the town sweet or joyful. Even people want to hear us play. It is not something to be ashamed of. Although drummers were initially viewed as unserious, not anymore. In today's Nigeria, after Sports, entertainment is the sweetest. I am not willing to go for salaried employment because I can earn the same salary by drumming in one day	*Identifies with the drum by carrying it around*

HISTORY		
Some stories paint Àyàn as a female, what is your position on this?	What happened is that there are many Alàyàns (Àyàn family members). We can say a bit. For example we already said that the *Bata* drum is a woman. The *Ìyáàlù dundun* drum may be different story. The *dunduns* and other drums and drummers have different stories but *Bata* itself was a woman. Others e.g. *dundun* may be masculine. Not the general drums are feminine only *Bata* is feminine as far as I know. Oral history tells us that when Bata, the town entertainer got angry because of a war, she went to the top of a rock and she turned into the mother drum of the *Bata* ensemble - the *Ìyáàlù Bata*. In those days, powerful people hardly died, they either entered the ground or turned to something	*This version, while not a direct representation, contains snippets of the oral stories recounted in chapters one and two*
Why do we see mostly male talking drummers?	The reason it was only men in those days is because songs were drawn from the drums. In some towns, when we played Sango drums, when our fathers played the drums it was as if they were singing songs. The drumming led the women to singing. They noticed that women were like the criers (or singers) behind drummers. So the place of women was more as criers (or singers). In addition, where drums entered in those days were forbidden for women. Women were the interpreters of what the drums said in those days	*Women as integral to the drumming performance. They are as important as the men. The songs were as important as the drum. If there are no songs of what use is the drum?*
Is there any difference between the way the talking drum was used for centuries to decades ago and how it is used now?	Yes there is and no there is not. In those days of our fathers, they drummed. Each drum had its purpose - *Sango, Oya, Egúngún, Obatala*, etc. Each had their own dance steps peculiar to each genre. But that was in those days. But in the modern days there were changes. E.g. look at Barrister, who introduced the *Sakara* instrument to Apala music. From Apala, we have migrated to other genres. They took Bata drums to Fuji music (Kollington Ayinla). The modern era has thus seen the merging of virtually all drums. In today's world, everything has gone	*Another embrace of opposing thoughts (paradox, ambiguity) - 'yes, there is a difference AND no, there is no difference'*

How can a non-Áyàn individual become part of the family of talking drummers?	We are thankful to God. We are thankful for His Grace. This gives me joy. The more the merrier. We are pleased to see more people coming in. This may not be the approach of many especially those that really suffered in the journey of drum tutelage. The additional benefit of incorporating non Àyàns is that they are better educated. The non Àyàns wanting to learn drums today appear to be more educated, more committed possibly because of their relatively higher level of education	*Evolving with the times and embracing non-Àyàn drummers so that the culture can continue.*
THE ROLE OF WOMEN		
What is the role of the women in the Àyàn families?	In the family homes, meetings are held. For example if an Àyàn dies, the next day after the funeral, the masquerade of that family is expected to perform. Women may parody their menfolk in those festivals - drumming and playing like their fathers husbands and brothers	
Can female drummers be as well accepted, trusted and respected as their male counterparts?	Before we left our family homes, we already had some womenfolk following our fathers. They played omele bata and other drums. From the time they removed all that was powerful in the drums, they are more accessible to women - e.g. Ara the drummer is not an Àyàn. Àyànbinrin is also a female drummer who is non Àyàn.	*The drums have evolved in such a manner that the restrictions against certain individuals are minimised therefore making the drum more accessible*
If your mother, sister and/or daughter wanted to become a talking drummer, what would your position be?	I would be happy because the style now is not like the style then. The packaging will be different. They can use us in to support the moderators in traditional engagement ceremonies. They can use the drums in many fronts. So if any of my female family members wants to drum, I would happily encourage.	*Willing to accommodate female drummers. It is not all about a patriarchal culture.*

THE ÀYÀNS IN THE DIASPORA		
We see Àyàn drummers in virtually every continent of the world largely doing the same thing - talking drumming. How is the family able to be so cohesive notwithstanding their wide dispersion	Drums are not only present in Nigeria. We have different types of drums the world over. E.g. the Indians and Cubans have their own bata. The Ijebu bata is like the Indian bata. The Europeans appreciate what is African largely due to the diversity of our cultures. This makes them more interested in our culture. I went to Benin Republic, I can play their Egúngún drums because there is only little difference between theirs and ours; likewise Ghanaian drums - the only major difference is the language. The beats and timing are similar. With drums there is love and cooperation regardless of diversities. Avenues for cooperation are encouraged and available	*Accommodation and cooperation with non-Àyàn drummers*
Do you have any idea of the population of Àyàns in the world today? Locally and internationally? Wherever you have teams of people, politics and selfish interests are bound to occur. How does the family manage this challenge?	The Àyàns across faiths and families are more than 50 million. Even the unborn child wants to drum	*The figure is not easily verifiable however note the perception that the unborn child wants to drum*
LEADERSHIP (HEADSHIP) WITHIN THE FAMILY		
How are the drumming teams set up (who determines membership)?	It depends on the work we are going to play. The person who is playing the omele drum may end up playing the Ìyáàlù (master drum) Any member of the ensemble should know how to beat every drum in the ensemble. When we have a function or event, the overall head decides who goes where, who leads and who follows	*Decision making dependent on the objective on hand. Note the comment that every team member should be proficient in every drum in the ensemble - knowledge, proficiency, dexterity. Decision making centralised on one individual*

If an Àyàn leader makes a mistake or a decision error in drumming or life, how is it handled in the family?	In those days because our fathers liked merriment - partying eating and drinking. If one of them gets drunk and misbehaves while drunk they carry the person back home until he gets sober. The next day when he is sober, he is taken to the head of the town for discipline and reprimand. The head of that particular community (not town) to mediate. In those days people were powerful and they had to be careful with their words so that they do not speak in anger and destroy that person. So the community head is called to mediate and discipline and reprimand which should come from an elderly person or an authority figure not a child. If a person misbehaves in terms of a personal failing, he is left to his fate and the children or younger ones under his tutelage learn from the mistake. The younger dare not caution the elder. Everyone had to be very careful with words	*Erring leaders are also disciplined and reprimanded by those he is reporting to. Note the comment on the followers learning from the mistake of the leader. This implies that mistakes and errors are also viewed as learning events (see Chapter 2)*
How do the team members relate with the recognised team head within the family group?	We are united by the jobs on hand. No matter how many we remain focused on the task and treat the leader with honour and respect	*Team-leader relations - honour and respect for the leader*
FAITH AND RELIGION		
Do you personally attach any religious or spiritual relevance to the drum or to Àyàn?	It is said that we all have our ways of worshipping God and our prayers are answered. It is a personal thing. In terms of worship, wisdom is required in dealing with families and jobs. If you are asked to do something outside your belief, use wisdom to side step the work	*Comment underlines the perception of the irrelevance of religion as a discrete notion but underscores the belief in the Supreme Being while being accepting of other people's approach to worship ('we all have our ways of worshipping God and our prayers are answered. It is a personal thing')*

Respondent #13

QUESTIONS	RESPONDENT #13	RESEARCHER COMMENT
PERSONAL AND FAMILY		
What are your full names?	My name is Àyàn**XXXX XXXX**	
Where are you from specifically?	Ayetoro Egbado Yewa Ògùn State	
How old are you?	I am more than 50 years old	
What is your formal education level (*primary, secondary, tertiary, post-graduate, doctoral, professional, etc.*)	Primary (AUD (Ansar-Ud-Deen) Ayetoro) till Primary 3. Drumming took over; then relocated to Lagos for drumming. I continued from Primary 3 in Lagos until I finished the 10th year of education. Drumming paid my academic bills all through	
What is your religion?	Muslims all through - father and mother side	
There are some members of the Àyàn family that do not drum – what is your position about these individuals? What do you think is the family position about these non-playing individuals?	They also know that they are from the family of drummers but even identical twins will not have the same destiny. So why would we expect all Àyàns to drum	
Did you inherit any drums from your father/fore-fathers?	Yes I inherited - first I inherited one from my father that my father said my grandfather bought for him at five and a half shillings. Even my father's drumming team played the drum. When my father died, due to the fact that another of his siblings was also drumming, I was unsure which instrument was his but I was able to get a Kerikeri; Aguda Saworo Isaju Omele.	

TALENT AND TRAINING		
Are you a drummer? If you are a drummer, which of the drums do you play? (*specific; list as many as you know*)	Yes I am a drummer. Been drumming for 46 years	
Can you share some insight into your experience when you were being trained or learning? *(You can include information as much as feasible about time management, industriousness, punctuality, discipline, authority, depth of training, delegation, working with other teams, etc.)*	You see drumming profession is very sensitive. It is work for that requires professional skill and knowledge. I had an elder brother with exceptional dexterity on many drums. This inspired me greatly and made the effort to be like him. Sometimes on drumming trips when we were all separated to different family heads (to manage training and discipline - you go with other fathers not your family); Beating and slapping would follow any mistakes	
What interested you in following your fore-father's steps in drumming?	Despite all the suffering I still desired drumming because at that time of youth, we termed it 'suffering' but when we got older, we realised it was training. Besides, we did not have much of a choice. It was our family business that has paid off for us today	*Seeing 'suffering' as training*
How are you passing on this talent to your children?	You know it is easy for get a horse to water but not to get the horse to drink it. Today's children are more decisive and more independent. We wish they carry on but it is really their decision especially. Today's child is independent and is exposed to many choices.	

THE TALKING DRUM		
Are any of the drums restricted to age or gender or any other demographic characterization?	I have not heard of any drum restricted to anyone or woman	
Do you always carry the drum with you? If yes, why? If no, why not?	My mates insult me now. Before now I would carry it anywhere without putting it in a bag. Due to their taunts, I started putting it in a bag. Because It is my source of livelihood. It is what has made me what I am today - travelled to Saudi Arabia (Mecca), United Kingdom, Germany (Berlin), Canada, United States - all because of the drum. How can I be ashamed of it?	
HISTORY		
Your surname is prefixed 'Àyàn'. Who is/was Àyàn?	Only God knows who Àyàn is. No one can say specifically who Àyàn is. Not even our fathers. Only God knows. We cannot say specifically this person was Àyàn	
Some stories paint Àyàn as a female, what is your position on this?	We are also hearing that. As told us by our fathers. If a child does not know a story, he will find history (as discovered by fathers). (History - *aroba* - is said to gender stories - *itan*). Aroba - is history as told by fathers and forefathers - is stronger than stories. So that Àyàn is woman is an aroba	*Àyàn as a woman based on oral history. Note the orality of stories and histories in the culture confirming position in Chapter 2*
Why do we see mostly male talking drummers?	Because of strength, courage and the risks involved in drumming. And the exposure to immoral influences of drumming that men are also exposed to but can better manage	
What role does the family have for women?	The women are in charge of (take care of) the men in our festivals	
Is there any difference between the way the talking drum was used for centuries to decades ago and how it is used now?	There are differences and there are no differences. Today's drummers have only modernised what our fathers did. For example in olden days when a poem is proclaimed - you know the start and ending. But today, we can decide to embellish what our fathers did.	*Note ambiguous way of explanation.*

How can a non-Àyàn individual become part of the family of talking drummers?	To learn how to drum, you can be an Àyàn. But that person has to be patient and learn and ready to bequeath to his own children. One of our friends is the child of the masquerade but when you listen to him drumming today, you would think he was a drummer	
Where can one find an articulate history of Àyàn and the family throughout the generations?	Nowhere specific except in the various families and towns. Every family and town has their own story or version thereof from where we can build on what we already know	
THE ROLE OF WOMEN		
Some talking drum studies view women as deceptive and/or manipulative which is why they are not permitted to join talking drumming teams. What is your position on this?	They are not as strong as men. Besides they will eventually leave their fathers house and go to their husbands' houses. One needs to be mindful of the immoral influence of going on various drumming trips	
How has emerging feminism in the world today affected your culture or tradition of drumming?	Drumming is a culture. The entertainer is different. We also have women learning to drum to display their dexterity	
THE ÀYÀNS IN THE DIASPORA		
We see Àyàn drummers in virtually every continent of the world largely doing the same thing - talking drumming. How is the family able to be so cohesive notwithstanding their wide dispersion	There is a lot of unity and cooperation. In 1994 I was in Los Angeles. A man was teaching drumming to foreign children and other students. They were playing the Àyàn welcome song on stage. When I enquired from the students how long they had been drumming, some said 12 years some said 15/16 years - foreigners playing with even more dexterity than my folks back home. I was so glad and we exchanged autographs	

Do you have any idea of the population of Àyàns in the world today? Locally and internationally? Wherever you have teams of people, politics and selfish interests are bound to occur. How does the family manage this challenge?	It is difficult to know how many Àyàns there are. Even the drummers in my town I don't know how many we are. It is possible to count them but for now I don't know	
LEADERSHIP (HEADSHIP) WITHIN THE FAMILY		
How are the drumming teams set up (who determines membership)?	The team's president (Aare Ilu (President of Drummers) has the honour of determining membership	
Is leadership by age or gender or sub family groups?	Leadership is determined by dexterity, technical competence and ability of client knowledge	
If an Àyàn leader makes a mistake or a decision error in drumming or life, how is it handled in the family?	Even the king of the town has fathers that he is answerable to. There are some that the king takes advise from in the dead of night. Same also with the Aare Ilu (President of Drummers) - because he was appointed by some. He will be cautioned possibly in secret but he is nonetheless cautioned	
FAITH AND RELIGION		
Do you personally attach any religious or spiritual relevance to the drum or Àyàn?	Àyàn festivals are not to worship Àyàn but a source of celebration. If it was a worship Àyàn churches and mosques wouldn't accept us today	

Respondent #14

QUESTIONS	RESPONDENT #14	RESEARCHER COMMENT
PERSONAL AND FAMILY		
What are your full names?	My name is Àyàn**XXXX XXXX**	*This respondent displayed his understanding of the researcher's panegyrics - from the name to the culture. A lengthy praise theme lauding the name and lineage and hometown of the researcher that even one was unaware of.*
Where are you from specifically?	I am from Saki Sepeteri Ọyọ́ State	
How old are you?	I will be 57 years in October 2015	
What is your formal education level (*primary, secondary, tertiary, post-graduate, doctoral, professional, etc.*)	Primary, Secondary, Polytechnic (but dropped out)	
What is your religion?	I was a Muslim. My Islamic name is **XXXX**. I am now a Christian	
If you were a different religion from what is stated above, what was your former religion?	All my fathers were Muslims	
What was it like growing up (from babyhood to adulthood) in the Àyàn household?	I have many experiences but I will mention little. I started playing the talking drum at the age of 6 years old. I used to go on drumming trips. As in-house apprentices, our fathers would take the young ones out maybe in the midnight when we were supposed to be sleeping. They will take off their cap and put on our heads so that it would cover our ears because of the midnight winds. There would come a time during drumming that they will present them with alcohol. They will put the alcohol in their mouths and swish it round before pouring into our mouths. The alcohol was to keep us warm; the swishing in their mouths before pouring into ours was to dilute the strength of the alcohol. The next day we would be rejoicing that we drank alcohol	*Note the balance between taking children out at night to drum, the giving of alcohol and the focus on keeping the child warm internally (alcohol) and externally (use of the traditional ear-covering caps)*

There are some members of the Àyàn family that do not drum – what is your position about these individuals? What do you think is the family position about these non-playing individuals?	It is the person that Àyàn selects. Our fathers that taught us told us the drum could take us to anywhere in the world. They accepted it more than formal education	*International, cross-religion, cross-cultural*
Did you inherit any drums from your father/fore-fathers?	I did. I have one lion of a drum - it is 425 years old now. I am the 5th father to inherit it. I will pass it on to my son	
If yes, how old is the drum? If no, are you planning on passing on any instrument to your offspring	I am a drummer. I play Dùndún Àdàmo (Gángan), I have been playing since I was 6 years old	
TALENT AND TRAINING		
Are you a drummer? If you are a drummer, which of the drums do you play? (*specific; list as many as you know*)	I am a drummer. I play Dùndún Àdàmo (Gángan),	
How long have you been drumming?	I have been playing since I was 6 years old. Over 50 years now.	
How did you learn how to play drums or how were your trained in playing drums?	We just used to follow our fathers to play. We had the love. Even children will happily tap any sitting drum. We even used to drop the drums in water but our fathers always encouraged us	*Leadership training by mentoring*
How long was your training?	I am still training today in talking drum	*Respondent has been drumming over 50 years yet says he is still training*

Can you share some insight into your experience when you were being trained or learning? *(You can include information as much as feasible about time management, industriousness, punctuality, discipline, authority, depth of training, delegation, working with other teams, etc.)*	We thank God. There was a lot of experience. We have been on drumming trips and we may not sleep until morning. The first time I came to Lagos I was no more than 12 years. We were at Somolu in Lagos. I was carrying the drum much bigger than I was at the time. A stranger came and offered me Gulder lager beer which I accepted and drank. I was slapped and the drink taken from me and drunk	*Behavioural expectation*
What interested you in following your fore-father's steps in drumming?	Going on drumming trips always gave me pleasure because I was told that resolute commitment to the drum would take me places. Food was placed before drummers as is usual. From all the meat put down once single adult may come and eat all the meat and we all had to watch. Adults always ate before children.	*Hierarchical respect based on age*
How are you passing on this talent to your children?	Thankfully as a Christian, we play the drums mostly in churches. My children look at me and my relative lack of education versus my advancement across the world (9 countries) with the drum. They saw me photographed with Caucasians. I have had to autograph a lady's butt once (in the US). One even asked me the meaning of the tribal marks on my face. I told the person that it is to identify the first son of the king - identified as a prince. Shina Peters (a Nigerian celebrity in the music industry) that took us would be relegated in service for me because they saw me as a prince. As I play I am paid, I do not have to worry about money. There is no office as pleasant as that of the drummer.	
In general how are other Àyàn families passing on the talent to their children?	They look at us like pictures. Fathers are like pictures to them. They inquire based on what they see. If the father wants to go and play ball, the child will follow. When we were young, our fathers made small drums replicas for us so we mimicked our fathers	*Mimicking the fathers - mentoring, learning by observation*

Some studies inform us that the Àyàn drummers were very useful to royalty and citizenry in Yorùbáland in the past. How relevant are the Àyàn drummers to the current culture in Yorùbáland?	The relevance of the drum is plenty. When a chief dies or a reputable person dies in the town, it is announced by the drum. The drummers put the person's name on the drum songs. Likewise when a king dies or goes on a visit - arrival and departure - it is done with drums. When the deity Sango wants to enter during the festival in Ọyọ́, houses are burnt on the pathway of the procession but today, any drum can be used to announced - death or arrival of king	*This aligns with the bent in literature. The outlined actions in the response require deep knowledge of culture and panegyrics peculiar to the individual*
Who specifically taught you how to play the instruments you play now?	Not really my father. There was a man - **XXXX** (popularly known as **XXXX**). Anytime they wanted to go out, he would hide me in his house. He had other sons but he chose me to follow him on drumming trips. Whenever we go out and I fall asleep. He used to speak good fortune over my life. He would discipline me anytime I stepped out of line or misbehaved. What I want to add is that the drum I play and want to leave to my children, I would play for them until they understand	*Certain behaviours expected of the trainee. Note the respondents desire to play for his children 'until they understand'. This implies a committed dedication of the leader to see their protégés or learners or followers succeed notwithstanding how long it took*
What do you remember of this personality during the period of learning or training?	**XXXX** - he used to encourage many small children especially me. The next day after my drumming trips it is my mother that would wake me to go and get my money from him. I was not always paid on time but learning from him was a pleasure. He would play poetry and tell me what it was. I had a drum and he gave me another one to play. I was known with him. When I returned from London, he called me and asked to see me. I told him I would see him the following week's Thursday. Sadly he passed on before our appointment	*Learning as a pleasure from childhood till date and he is 'still learning'*
Can training as an Àyàn talking drummer be merged with formal education as we know it?	Yes they can be merged. I have 3 women and 4 men I am training on the talking drum (2 are Igbo - non Yorùbá origin). Since I am training non-Yorùbá speaking individuals, I have to know how to speak English to communicate. Even the drum can teach you how to play it. Just that it is the ones we are training that are benefitting more than us (materially)	

Apart from talking drumming, what other talents do the Àyàns possess?	I can sing I can dance	
THE TALKING DRUM		
What are the different types of drums?	We have Dùndún, Kòsó, Apesi, Bembe, Bata, etc.	
Are any of the drums restricted to age or gender or any other demographic characterization?	There is no restriction	
Are there groups of persons who are barred from talking drumming?	There is no restriction. So far you have 2 hands	
Do you always carry the drum with you? If yes, why? If no, why not?	The drum is here with me now. This is my job my livelihood. It is also a source of advertisement. People that do not know me as a talking drummer will be asking me	
HISTORY		
Your surname is prefixed 'Àyàn'. Who is/was Àyàn?	I cannot use all my body to say it because if you follow me to my town, and you hear their Àyàn story, you will think that is the final story, if you go to Ayetoro, you will get another complete story. The best is to get every story and see which towns have matching stories. It is better if it can be done for now before those who hold the history (the elders) transmit	*Opportunity for additional study*

Some stories paint Àyàn as a female, what is your position on this?	I have heard so but I don't think so. Like in the bible, you have in His Presence there is fullness of joy, in His mercy, etc. If God was a woman the pronoun 'His' would not be used for Him. Likewise, Àyàn has always been referred to in the masculine gender so I don't believe Àyàn was a woman. My father told me that Àyàn was a man. The reason they called Àyàn a woman is because the (drum is the wife of the king. The king must always see and hear the drum. The drum is therefore an object of the king's love - as the king's 'wife'. That is where the assumption that Àyàn was a woman came from. Àyàn Àgálú was a man. Since everyone loves drums that is why it was called a woman, 'wife' to everyone. It is an object of the love of the king and people. If we roll out drums today, even the aged will come out to see what is happening)	*Àyàn's feminisation as an element of its symbolism. Being an object of the love of the king and people, it is symbolised as being a 'wife'*
Why do we see mostly male talking drummers?	It is a work that requires exertion and strength to get to the required pitch. It is not the work of a woman. The keyboardists and guitarists only use their fingers and hands, they need no exertion. But drummers are the ones that sweat the most. Besides, women going on drumming trips up to 3 months sometimes and the moral hazards involved makes it unacceptable	
Is there any difference between the way the talking drum was used for centuries to decades ago and how it is used now?	Our fathers told us that we should just know how to drum and it will take us anywhere. With education and exposure, we are adding to what our fathers have done - it is just better packaging	*Àyàn training and practice as complementary to education*
How can a non-Àyàn individual become part of the family of talking drummers?	By learning. If they are interested in learning we will teach. Some people have photographic brain, when those ones see us they may get interested even if they do not understand the drum language. They may see us communicating with each other it can pique their interest. and since the talking drum is now used in churches in praise and worship many have found their healing	

Where can one find an articulate history of Àyàn and the family throughout the generations?	In every individual family. Come to my family. Go to the family of all my drumming mates, you will find a story	
THE ROLE OF WOMEN		
What is the role of the women in the Àyàn families?	In my side during the Àyàn festival. They have a role. Virgins are the ones that have to fetch water to put in the drinking container for all to drink. All food eaten that day is cooked by Àyàn daughters who are also to dance to the drum beats. They are even better dancers than the drummers.	
Can female drummers be as well accepted, trusted and respected as their male counterparts?	Female drummers are not common but they will be respected	
If your mother, sister and/or daughter wanted to become a talking drummer, what would your position be?	In fact I will be the number 1 to put their steps on the way. All the things that will make them scared on the journey I will show them that it is easy. This is because if you want someone to know something quickly make it easy for them just to encourage them	*A training approach that empowers the follower to follow*
Some talking drum studies view women as deceptive and/or manipulative which is why they are not permitted to join talking drumming teams. What is your position on this?	Yorùbás also say that women are the ones that can unravel anything. If they had known like us they would have unravelled it before we succeeded. Like the story of Egúngún and Oro (both masquerades). Egúngún covered his wealth and honour with clothes. Oro had given all his own to women. Only Egúngún could return after 2 years upon request of the king. He returned in honour but Oro upon seeing the people ran and hid in the bush because he was naked. It was from the bush that he was communicating with Egúngún. That is why he dwells in the bush and hates women because he believes women spoilt his own. It is possible that if Àyàn drumming culture had been opened to women they could have spoilt it like they did for Oro	
How has emerging feminism in the world today affected your		

culture or tradition of drumming?		
THE ÀYÀNS IN THE DIASPORA		
We see Àyàn drummers in virtually every continent of the world largely doing the same thing - talking drumming. How is the family able to be so cohesive notwithstanding their wide dispersion	Even the name, Àyàn, is enough. Once I hear that name and I meet a person with the Àyàn prefix I automatically have to receive that person as sibling or relative	
How does the family relate with strangers – near and far?		
LEADERSHIP (HEADSHIP) WITHIN THE FAMILY		
How are the drumming teams set up (who determines membership)?	The team's head or leader (Aare Ilu - President of Drummers) the determines membership	
Is leadership by age or gender or sub family groups?	Leadership is not by age because in a family they can decide that a 25 year old can be nominated as the Aare Ilu (President of Drummers). It could be because of exposure or education that they are nominated. A brilliant personality may be nominated. However it requires drumming dexterity and technical competence	*Leadership is by competence, knowledge, dexterity not age*
If an Àyàn leader makes a mistake or a decision error in drumming or life, how is it handled in the family?	He was ordained by some people. For example if the governor of Lagos State should offend, there are people that will call him to order. Likewise the Aare Ilu (President of Drummers) has individuals he reports to	*Leadership is not absolute*

How do the team members relate with the recognised team head within the family group?	Once you are the head, you are the head. Behaviour is the determining factor. If an Aare Ilu (President of Drummers) EG is not as dexterous as another drummer, that other drummer may disrespect the Aare Ilu (President of Drummers) so dexterity and technical competence is critical	*Leaders expected to exhibit sterling behaviour*
FAITH AND RELIGION		
Some say Àyàn was a traditional deity (a god), how do you reconcile Àyàn as a god with your current faith if different?	I do not think Àyàn is a god or deity. But the way I see it is that if I want to expatiate it, he is a being sent by God. It is even still unclear to us talking drummers. I do not think he is a deity. Even those that 'worship' the Gúdúgúdú drum by facing it down for 7 days, when we face it down we put ekuro (bean meal) on it. The Gúdúgúdú does not make any move until we clear the ekuro and take it up to drum again - how can that be a god?	
THE FUTURE OF THE TALKING DRUM FAMILY		
Despite the many opportunities in the world today, why have you chosen to continue as an Àyàn talking drummer? Is there any reward or punishment for joining or not joining?	I have been doing this since I was 6 years old. Even if I was doing a 21-question examination, if it is only the 21st question that I know, that is the one that I will do. We have been advised to do the one we are best at first. Likewise this drumming profession. It is the same with other skills.	
More time is spent in formal education today by the youth. How will the tradition be successfully passed on to the next generation of Àyàns?	What I can say is that if it was possible, it should have been made compulsory in education like Mathematics and English. If learning the talking drum was made compulsory up to a certain level (for example, Junior Secondary 1) the interest would have been built. Once my son followed me first to a drumming trip to church and I gave him NGN7000 (cc$35) at the end of the event. He was shocked at earning so much for doing what was fun	

MISCELLANEOUS		
From the outline of our discussions based on the questions I have been asking, are there any questions you think I should ask?	What I think you should have asked is whether we are still taking care of those who taught us. In my case I sent GBP100 to my mentor - **XXXX**. When the money was given to him and he was told it was from me, he burst into tears. He wept for a long time. I take that they were tears of joy.	*Remembering the legacy that gendered you whilst building your own legacy*

Appendix V – Word Frequency Table From NVivo (0.10% and above)

Word	Length	Count	Weighted Percentage	Similar Words
drums	5	2372	5.63%	drum, drummed, drumming, drums
family	6	763	1.81%	families, family, family's
drummers	8	732	1.74%	drummer, drummers
father	6	655	1.55%	father, fathers, fathers'
Àyàn	4	630	1.50%	àyàn, àyàns
playing	7	613	1.46%	play, played, playes, playing, plays
Àyàns	5	448	1.06%	Àyàn, Àyàns
talking	7	423	1.00%	talk, talked, talking
One	3	386	0.92%	one, ones
persons	7	376	0.89%	person, personal, personalities, personality, personally, persons
Team	4	310	0.74%	team, teams
training	8	271	0.64%	train, trained, training
using	5	270	0.64%	use, used, useful, usefulness, using
women	5	270	0.64%	women
today	5	253	0.60%	today, todays
religion	8	235	0.56%	religion, religions
time	4	231	0.55%	time, times, timing
etc	3	216	0.51%	etc

different	9	204	0.48%	differ, difference, differences, different, differently, differs
going	5	203	0.48%	go, going
now	3	201	0.48%	now
children	8	199	0.47%	children
learning	8	191	0.45%	learn, learned, learning, learns
god	3	185	0.44%	god, gods
even	4	173	0.41%	even, evening
many	4	172	0.41%	many
also	4	170	0.40%	also
world	5	168	0.40%	world
individual	10	166	0.39%	individual, individuals
position	8	165	0.39%	position, positive
want	4	164	0.39%	want, wanted, wanting, wants
seeing	6	164	0.39%	see, seeing, sees
passing	7	162	0.38%	pass, passed, passes, passing
trips	5	155	0.37%	trip, trips
ilu	3	152	0.36%	ilu, ilu'
works	5	150	0.36%	work, worked, working, works
making	6	149	0.35%	make, makes, making
asked	5	148	0.35%	ask, asked, asking, asks
culture	7	146	0.35%	cultural, culture, cultures

know	4	145	0.34%	know, knowing, knows
like	4	144	0.34%	like, liked, likes, liking
years	5	143	0.34%	year, years
aare	4	143	0.34%	'aare, aare
leadership	10	141	0.33%	leadership
traditions	10	139	0.33%	tradition, traditional, traditions
may	3	135	0.32%	may
education	9	133	0.32%	educated, education, educational
aged	4	133	0.32%	age, aged, ages
talent	6	127	0.30%	talent, talents
worships	8	126	0.30%	worship, worshiped, worshipers, worshiping, worshipped, worshipping, worships
grandfather	11	126	0.30%	grandfather, grandfathers
old	3	124	0.29%	old, olds
questions	9	123	0.29%	question, questions
bata	4	122	0.29%	bata
become	6	117	0.28%	become, becomes, becoming
long	4	116	0.28%	long
specifically	12	116	0.28%	specific, specifically
called	6	116	0.28%	call, called, calling, calls

schools	7	115	0.27%	school, schooling, schools
following	9	114	0.27%	follow, followed, follower, followers, following
carrying	8	111	0.26%	carrie, carried, carries, carry, carrying
heads	5	111	0.26%	head, heads
days	4	110	0.26%	day, days
president	9	109	0.26%	president
formal	6	106	0.25%	formal, formally
state	5	106	0.25%	state, stated, states, stating
determining	11	105	0.25%	determine, determined, determiner, determines, determining
groups	6	103	0.24%	group, groupings, groups
role	4	103	0.24%	role, roles
information	11	100	0.24%	inform, informants, information, informed
non	3	99	0.24%	non
female	6	98	0.23%	female, females
joining	7	97	0.23%	join, joined, joining
inherited	9	97	0.23%	inherit, inheritance, inherited, inheritted
kings	5	96	0.23%	king, kings

interests	9	95	0.23%	interest, interested, interestingly, interests
share	5	94	0.22%	share, shared
taught	6	94	0.22%	taught
people	6	93	0.22%	peopl, people, people'
name	4	92	0.22%	name, names, naming
members	7	91	0.22%	member, members
always	6	91	0.22%	always
child	5	91	0.22%	child
way	3	90	0.21%	way, ways
well	4	90	0.21%	well
iyaalu	6	88	0.21%	iyaalu
town	4	88	0.21%	town, towns
omele	5	85	0.20%	omele, omeles
yes	3	85	0.20%	yes
male	4	84	0.20%	male
started	7	84	0.20%	start, started, starting, starts
die	3	82	0.19%	die, died, dies, dying
relatively	10	81	0.19%	relate, related, relations, relative, relatively, relatives
history	7	80	0.19%	histories, history
take	4	79	0.19%	take, takes, taking
homes	5	79	0.19%	home, homes
think	5	78	0.19%	think, thinking

get	3	77	0.18%	get, gets, getting
stories	7	77	0.18%	stories, story
muslim	6	75	0.18%	muslim, muslims
primary	7	75	0.18%	primary
leader	6	74	0.18%	leader, leaders
instruments	11	74	0.18%	instrument, instruments
relevant	8	72	0.17%	relevance, relevant, releveant, relevent
faith	5	71	0.17%	faith, faiths
within	6	71	0.17%	within
yorubaland	10	71	0.17%	yorubaland
respected	9	70	0.17%	respect, respected, respective
dundun	6	70	0.17%	dundun, dunduns
woman	5	70	0.17%	woman
studying	8	69	0.16%	studied, studies, study, studying
others	6	69	0.16%	others
born	4	68	0.16%	born, borne
able	4	68	0.16%	able
told	4	68	0.16%	told
mother	6	68	0.16%	mother, mothers
made	4	67	0.16%	made
sustainability	14	66	0.16%	sustainability, sustainable, sustained
gender	6	66	0.16%	gender, gendered

remember	8	66	0.16%	remember, remembered
lot	3	66	0.16%	lot
much	4	66	0.16%	much
great	5	65	0.15%	great, greatly
festivity	9	65	0.15%	festival, festivals, festivities, festivity
beating	7	65	0.15%	beat, beating, beatings, beats
types	5	64	0.15%	type, types
generations	11	64	0.15%	generate, generation, generations
christian	9	64	0.15%	christian, christianity, christians
current	7	63	0.15%	current
gudugudu	8	63	0.15%	gudugudu
still	5	63	0.15%	still
manage	6	62	0.15%	manage, management, manager
money	5	62	0.15%	money
accepted	8	62	0.15%	accept, acceptability, acceptable, accepted, accepting
elders	6	62	0.15%	elder, elderly, elders
fore	4	61	0.14%	fore
parts	5	61	0.14%	part, parts
discipline	10	61	0.14%	discipline, disciplined, disciplines

centuries	9	60	0.14%	centuries
profession	10	60	0.14%	profession, professions
lagos	5	59	0.14%	lago, lagos
coming	6	58	0.14%	come, comes, coming
love	4	57	0.14%	love, loved, loves
mistake	7	57	0.14%	mistake, mistakes
place	5	57	0.14%	place, placed, places
another	7	56	0.13%	another
eg	2	56	0.13%	eg
example	7	56	0.13%	example
left	4	56	0.13%	left
include	7	55	0.13%	include, included, including
house	5	55	0.13%	house, houses
thing	5	55	0.13%	thing, things
finding	7	55	0.13%	find, finding
restrictions	12	54	0.13%	restrict, restricted, restriction, restrictions
continue	8	54	0.13%	continue, continued, continues, continuity, continuous
life	4	54	0.13%	life
help	4	53	0.13%	help, helped, helping, helps
every	5	52	0.12%	every

daughter	8	51	0.12%	daughter, daughters
bases	5	51	0.12%	base, based, bases
experience	10	51	0.12%	experience, experiences
10	2	51	0.12%	10, 10pm
especially	10	51	0.12%	especially
given	5	51	0.12%	given
punishment	10	50	0.12%	punished, punishment
agalu	5	50	0.12%	agalu
just	4	50	0.12%	just
church	6	49	0.12%	church, churches
oyo	3	49	0.12%	oyo
reason	6	49	0.12%	reason
steps	5	49	0.12%	step, stepped, steps
youth	5	48	0.11%	youth, youthful, youths
went	4	48	0.11%	went
first	5	47	0.11%	first, firstly
far	3	47	0.11%	far
learnt	6	46	0.11%	learnt
secondary	9	46	0.11%	secondary
cooperation	11	46	0.11%	cooperate, cooperation, cooperative
hands	5	45	0.11%	hand, handed, hands
next	4	45	0.11%	next

opportunities	13	45	0.11%	opportunities, opportunity
regardless	10	45	0.11%	regardless
grows	5	45	0.11%	grow, growing, grows
regarding	9	45	0.11%	regard, regarded, regarding, regards
dancing	7	45	0.11%	dance, danced, dancing
level	5	45	0.11%	level, levels
progress	8	45	0.11%	progress, progressed, progresses, progressing, progressive
central	7	44	0.10%	central, centrality
50	2	43	0.10%	50
despite	7	43	0.10%	despite
near	4	43	0.10%	near
without	7	43	0.10%	without
live	4	43	0.10%	live, lived, lives, living
teaching	8	43	0.10%	teach, teaching, teachings
permitted	9	43	0.10%	permit, permits, permitted
lead	4	43	0.10%	lead, leading, leads
met	3	42	0.10%	met
since	5	42	0.10%	since
young	5	42	0.10%	young
30minutes	9	42	0.10%	30, 30minutes, 30th

deity	5	42	0.10%	deities, deity
wherever	8	41	0.10%	wherever
suffering	9	41	0.10%	suffer, suffered, suffering
selects	7	41	0.10%	select, selected, selection, selections, selective, selects
heart	5	41	0.10%	heart, hearts
handled	7	40	0.09%	handle, handled, handling
give	4	40	0.09%	give, gives, giving
largely	7	40	0.09%	large, largely
barred	6	40	0.09%	barred, barring
men	3	40	0.09%	men